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LATEST DEVELOPMENTS IN ORATORIO AFFAIR

Chorus Supports Koemmenich 116 to 3—Damrosch Requests a Meeting for Discussions—Next Season's Plans

The MUSICAL COURIER is in receipt of copies of the following resolutions, sent out in an envelope marked "New York Oratorio Society, Louis Koemmenich, conductor, 287 Fourth avenue, New York," although in last week's issue of the MUSICAL COURIER certain communications were printed which came upon letterheads on which a line had been printed across Mr. Koemmenich's name and "Walter Damrosch, Conductor," inserted above. Each of these resolutions is headed:

Resolution adopted at a general meeting of the Oratorio Society, on the evening of June 28, 1917, at Carnegie Hall, 119 persons, members of the society and members of the board of directors, being present. Vote: Affirmative, 116; negative, 3.

The first one is as follows:

Whereas, It has become known to the members of the Oratorio Society of New York that its board of directors has attempted a change in conductorship; and

Whereas, Louis Koemmenich has served the society as conductor for the past five (5) years with great credit to the society and to himself; and

Whereas, The membership of the society is constituted of its chorus and active forces who give voluntary service and pay an annual due, and therefore are properly entitled to a voice in the government and management of the organization; and

Whereas, The society has not been consulted in respect to the proposed change in conductorship and any action thereon by the board of directors without such consultation will have been premature and in conflict with the spirit of the organization and its best interests as a co-operative society, it is, at a meeting of the society duly held this 28th day of June, 1917,

Resolved, That in the opinion of the society the past five years' success; the high standard and singing quality now established; the accumulated prestige of the organization as one of the foremost vocal bodies in the metropolis; will be jeopardized by any action which may appear to cast discredit on the man who is responsible more than any other for the high standard in musicianship which the society has reached; and will, without question, be assumed to have been the result of ulterior motives dominated by a controlling coterie and the directorate. Any successor appointed under these conditions will approach his task under a handicap which should not be invited;

Resolved, That the society request of the board of directors the appointment of a joint committee of ten members to be constituted five from the board and five from the society, to whom shall be referred any proposition for a change in conductorship, and that no change be made until a report has been received from said committee and approved by this society;

Resolved, That a copy of these resolutions be forwarded to the officers of the society and each member of the board.

The second one reads:

Whereas, The members of this society on or about the 19th day of April, 1917, held the annual meeting thereof at which there were elected fifteen directors pursuant to Section I of the then existing by-laws of the society; and

Whereas, The said fifteen directors did on the 21st day of April, 1917, purport to elect and add to their number as such directors thirty-five members of the society; and others; and

Whereas, The said fifty members thereafter prepared a new revised set of by-laws for this society in and by which (1) the method of electing directors is to be rendered vague and uncertain, (2) an office is to be created entitled "Chairman of the Board" in the incumbent of which is to be vested autocratic and arbitrary powers, (3) the board of directors is to be authorized to delegate to the executive committee such powers as the board might deem expedient, (4) the power theretofore held by the members of the society to call a special meeting of the society is to be revoked from the members of this society and vested in a majority of the board of directors, (5) the power to amend the by-laws of the society is to be vested in three-fifths of the board of directors, (6) important changes are to be made in the method of constituting the executive committee; and

Whereas, The board of directors did improperly purport to delegate to one of its members the power to appoint the entire executive committee of the board; and

Whereas, Such person did, without consultation with the board of directors as such, undertake to appoint an executive committee; and

Whereas, The said person acting as such chairman of the board did without authority invite to a meeting of the executive committee, contrary to by-law 33 as at present in force, a rival candidate for the position as conductor of the society though the conductorship had not been declared vacant; and

Whereas, A majority of three out of five members of the board improperly and illegally purporting to constitute the executive committee did undertake without consulting with the society to engage Walter Damrosch to be conductor for the society for the coming season upon terms and conditions not fully disclosed but believed to be not consistent with the needs, requirements, traditions or dignity of the society; and

Whereas, The said chairman of the board and the chairman of the executive committee appointed by the board did improperly and illegally interfere with and attempt to prevent the holding of a meeting of the members of the society;

Now, Therefore, Be It Resolved:

1. That the members of the society in special meeting duly assembled do declare it to be unwise and undemocratic and not in accord with the traditions and principles of this society that such unlimited powers should be vested in any one member as were attempted to be vested in such chairman of the board; and

2. That the society hereby condemn the procedure and the transactions of the persons acting as chairman of the board of directors, and as chairman of the executive committee, and of the majority of the executive committee, in the particulars hereinabove referred to;

3. That the board of directors is hereby instructed to prepare and recommend to the society for its adoption a set of revised by-laws prepared in accordance with the needs of the society and based substantially upon those in force.

4. That the board of directors appoint or elect by ballot of the board its officers and executive committee.

The MUSICAL COURIER learns that in a letter addressed to Edward Kellogg Baird, chairman of the executive committee, board of directors of the New York Oratorio Society, Walter Damrosch has requested a meeting with the chorus of the society to discuss the whole matter with them. Mr. Damrosch in his communication said something to the effect that he considered any kind of an understanding better than a misunderstanding. This meeting is to take place this evening (July 12).

Just as the MUSICAL COURIER goes to press, the preliminary announcement of the New York Oratorio Society for

its forty-fifth season, 1917-18, comes to hand. There will be three concerts under the direction of the new conductor, Walter Damrosch: On December 5, Pierné's "The Children's Crusade;" December 27, "The Messiah;" on March 28, 1918, Bach's "St. Matthew Passion." The usual conditions for subscriptions prevail.

WOLFSOHN ANNOUNCES THE COMING OF HEIFETZ

The Wolfsohn Musical Bureau makes the announcement that arrangements have been made to bring Jascha Heifetz, the Russian violinist, to America for a concert tour under its exclusive management next season. The phenomenal talents of Heifetz have been the talk of European musical circles for four years and repeated efforts have been made to bring him to this country. His visit is expected to create the widest interest, for all the musicians who have come here in recent years have heralded his remarkable gifts in no mistakable terms. The young artist is now en route from Russia and will arrive a month or more prior to making his New York debut early in the season, the exact date of which will shortly be announced.

Heifetz is a pupil of Leopold Auer, of Petrograd, the master who has given so many notable violinists to the world. He began his studies with Auer when he was twelve years old. Arrangements have already been made for appearances with several of the leading symphony orchestras. (This is the same young violinist, who, in the absence of an established English spelling for Russian names, is also known in this country as Sascha Haifitz.—EDITOR'S NOTE.)

San Carlo Opera Gets Marcella Craft

Comes the announcement, long and eagerly awaited by American music lovers, that Marcella Craft, the dramatic soprano, is to be heard in grand opera, and will sing here some of the roles in which she appeared so successfully at the Munich Royal Opera. Violetta, Nedda, Marguerite, Salome, Butterfly and other parts were done there with striking success by the young American. It was no less a personage than Strauss himself who gave to Miss Craft the honor of being the best Salome who ever sang that role. Negotiations which have been long pending between impresario Fortune Gallo and M. H. Hanson, Miss Craft's manager, were closed last Saturday. The soprano will appear with the San Carlo Grand Opera Company, and while her extensive concert engagements will not permit her to sing throughout the entire season with that organization Miss Craft will appear in such cities as Chicago, Omaha, Kansas City, Syracuse, Rochester, Buffalo, Pittsburgh, Cleveland, Detroit, and many others still to be announced.

Miss Craft is recognized as one of the most interesting and striking operatic interpreters now before the public, and will unquestionably prove a decided drawing power with the San Carloans. Some idea of Miss Craft's interesting conception of the Violetta ("Traviata") role was obtained from her fine singing of the "Ah, fors è lui" aria with the Civic Orchestra in New York recently. Recalling the recent promise of impresario Gallo in the MUSICAL COURIER that he soon would have interesting announcements to make regarding the 1917-18 season of his company, it would now become his pleasant privilege to say, "I told you so," if he were that kind of a man—which he isn't.

More St. Louis Opera

As evidence of the entire success of the recent "Aida" production at the Municipal Open Air Theatre in Forest Park, St. Louis, Guy Goltermann and his associates have arranged for another brief season during the week of July 23. There will be a double bill, consisting of "Pagliacci" and a series of ballets divertissements, the opera to be conducted by Guerrieri and the dancing to be under the supervision of Bonfiglio, of the Metropolitan Opera Company.

Ward Lewis Enlists

Another musician to enlist in the service of his country is Ward Lewis, whose excellent pianistic accomplishments and accompaniments have attained for him a high place in the musical world. Mr. Lewis is at present stationed at Allentown, Pa., having joined the United States Ambulance Corps No. 10 of Section 77. He expects to leave for France within a short time, and the best wishes of a host of friends, together with those of the MUSICAL COURIER, go with him across the water.

A Son to Mr. and Mrs. Yves Nat

The MUSICAL COURIER is in receipt of a card from Paris announcing the birth on May 27 of a son, Daniel Fraser Sutherland, to Mr. and Mrs. Yves Nat. Mr. Nat is a brilliant young French composer, well known in this country both as a concert soloist and teacher. Mrs. Nat was a Miss Fraser Sutherland, of Weldon, Canada, the daughter of Daniel Fraser Sutherland, a prominent banker of that city.

FAMOUS FRENCH ORCHESTRA TO VISIT AMERICA

André Messager to Conduct Orchestra of the Conservatoire in Extensive American Tour the Coming Season

The MUSICAL COURIER learns that the Société des Concerts du Conservatoire—which, in plain English, is the famous orchestra of the National Conservatory of Music at Paris, better known to Americans as the Paris Conservatoire—will visit the United States next fall for an extensive concert tour, under the direction of André Messager, one of the foremost figures in the French musical life of today. This orchestra is without doubt the finest band of instrumentalists in France. It is made up almost entirely of professors at the Conservatoire and every player is a member of the Legion of Honor.

The President of France, by virtue of his office, is honorary president of the orchestra, and the French Government itself has voted a substantial subscription, which by itself would guarantee the complete expenses of the tour, even were there no interest in America to hear the orchestra; but a guarantee fund of \$100,000, it is understood, has already been secured in this country. The association of the Government with the project guarantees that only the genuine membership of the orchestra, as it plays in its own concerts in the Salle du Conservatoire, Paris, will come to this country. The orchestra has only played outside of its own hall on two occasions—once at the Beethoven Centennial at Bonn, Germany, in 1913, and last year on a trip through Switzerland.

Albert Jeannotte, formerly of the Montreal Opera Company, has just arrived in America from France, and with the Marquis de Polignac, is authorized to represent the orchestra in this country. An American manager to handle the booking of dates has not yet been selected. That there is great interest to hear the premier orchestra of France on this side of the Atlantic is proved by the fact that Montreal already has guaranteed \$4,000 and Denver, Col., \$6,000 for a single concert. Those in charge propose to have the orchestra, which will sail from France on November 3, give its first concert in New York City.

Singers Against Prohibition

A mass meeting of the United Singers of Brooklyn, representing a membership of more than five thousand, was held in that city last week, and the gathering adopted a resolution to be sent to President Wilson and the members of Congress, protesting against any attempt to pass a national prohibition law. The resolution reads in part: "Such a law would not only be a blow at personal liberty, but also an insult to the intelligence of the American people." Our opinion is that no such drastic legislation will be considered without putting the question to the vote of the people.

Summer Opera at Columbia University

The season of summer opera at Columbia University will begin with the performance of Puccini's "La Bohème," which will be given on the evening of July 17 and repeated on the 19th. Marcel Charlier will conduct and the principal roles are allotted to Maggie Teyte (Mimi), Mabel Riegelman (Musetta), Luca Botta (Rodolfo), and Messrs. Malatesta, Ananian, Audisio, Bennyann and Lazari.

Impresario Bracale Coming

Adolfo Bracale, impresario of the Bracale Opera Company, is due in New York on July 16, coming from South and Central America. Among those with him are Mme. Alvarez, contralto, and the tenor, Hippolito Lazaro, who have been with his company in its successful season in Cuba and South and Central American cities.

Innocenzio Silingardi in New York

Innocenzio Silingardi, the operatic impresario, arrived in New York on Monday of this week from Porto Rico. Among the ambitious plans which he already has for next season is the presentation, with an all star cast, of three outdoor performances of "Aida" to take place in October, one each in Porto Rico, San Domingo and Caracas, Venezuela. Mr. Silingardi will remain in New York two or three weeks in the interest of this plan and also attending to other operatic and concert projects which he has in hand for next winter.

New Publishing Firm

Harold Flammer, formerly in charge of the publication department at G. Schirmer, New York, is now in the music publishing business for himself, with an office at 56 West Forty-fifth street, New York.

Sousa for the Front

It is reported that John Philip Sousa has obtained the permission of the Government to take the U. S. Marine Band to the front in France.

SUMMER OPERA AT RAVINIA PARK AGAIN OFFERS SEASONABLE DIVERSION

Company of Notable Artists Pleases A Critical Public

Saturday evening, June 30, amid plenty of flowers and smiled upon by a benignant moon, a huge throng of dilettante, music lovers, society "buds" and others, met again in that musical atmospheric Eden, Ravinia Park, Ill., on the eve of its 1917 operatic season.

General Manager Eckstein's first offering consisted of the first act of "Pagliacci" and the second act from the "Jewels of the Madonna," both conducted by Gennaro Papi, the distinguished conductor of the Metropolitan Opera Company, who on this occasion effected a most successful debut. Signor Papi showed beyond doubt that he is a routined conductor, and under his baton orchestra,



FRANCESCO DADDI.

chorus and principals gave a good account of themselves. Papi will be a popular member of the organization.

Edith Mason, also from the Metropolitan Opera and not altogether a newcomer to the North Shore, made a successful season's beginning as the unfaithful Mme. Canio. The "Balatella," given with fine effect, was received with tumultuous applause. Tonio was entrusted to Millo Picco. He scored heavily after the singing of the Prologue, but, due to poor make-up and untraditional costuming, the part left much to be desired. Morgan Kingston was excellent as Canio. He gave a truly pathetic rendition of the "Lament," after which he was acclaimed to the echo and



GENNARO PAPI.

recalled many times before the curtain to acknowledge plaudits. Francesco Daddi was a well voiced Beppo, likewise Louis d'Angelo as Silvio.

In the "Jewels of the Madonna" the beautiful Carolina White made her debut with the company in the role of Maliella, which she created several years ago with the Chicago Opera. If physically time has been kind to the soprano, who is ravishing to the eye, vocally it has been harsh. Her voice sounded metallic, unsteady, and more than once deviated from pitch. Appearances in vaudeville assuredly hurt the voice. Salvatore Giordano, a tenor with a small yet agreeable voice, was Gennaro. The Rafael of Morton Adkins was adequate vocally, but the baritone's conception of the part is not that of a Neapolitan, much less a chief of a Cammarist band. Cordelia Latham was the Carmela.

"Lucia," Sunday, July 1

Florence Macbeth, one of the most popular singers now appearing in Ravinia Park and for several seasons a bright

light with the Chicago Opera, made her debut as "Lucia," a role in which she has won many triumphs in Chicago and elsewhere. The Mad Scene was gloriously sung by the gifted songstress, who showed her art to best advantage. Miss Macbeth is a superb acquisition to the company.

Orville Harrold, an old-timer here, found again welcome from his numerous admirers. The role of Edgar is well suited to his voice, even though he was somewhat lachrymonious in his singing. Millo Picco was the Ashton; Henry Scott, Raymond; Louis Dorman, Lord Arthur, and Cordelia Latham, Alice.

Papi conducted with verve and precision.

Wagnerian Program, Monday, July 2

On Monday evening a Wagnerian program was given. On this occasion the popular Richard Hageman wielded the baton for the first time this season at Ravinia Park. The soloists were Henry Scott, bass; Frances Ingram, contralto, and Bruno Steindel, cellist.

"Lucia," Tuesday, July 3

On Tuesday evening, "Lucia" was repeated, with Florence Macbeth again as the star of the program. The cast



RICHARD HAGEMAN.

was similar to the one of the previous performance, with the exception of Salvatore Giordano, who replaced Orville Harrold in the role of Edgar.

Patriotic Program, Wednesday Afternoon, July 4

Richard Hageman had prepared a well balanced program made up principally of patriotic members.

"Cavalleria Rusticana," Wednesday Evening, July 4

Marguerite Beriza, the sensation of the 1916 season, made her first bow on Independence Day evening as Santuzza in "Cavalleria Rusticana." Mme. Beriza may well be proud of the royal welcome tended her by her innumerable admirers, whom she rewarded with a poignant and dramatic characterization of an admirably voiced role. At the close of the act she was the recipient of many bouquets.

Irene Pavloska, also a member of the Chicago Opera Association, was the Lola. The young and talented contralto was in splendid fettle and gave unalloyed pleasure to the ear by the beauty of tone and sweet qualities of her gorgeous organ. Morgan Kingston, as Turiddu, shared with his colleagues in the honors of the evening. Millo Picco was a feeble Alfio and Cordelia Latham a tender Lucia. The orchestra, directed by Gennaro Papi, gave an illuminating reading of the score.

After the intermission the orchestra played the overture to Thomas' "Mignon" and Messrs. Weisbach, concertmaster of the Chicago Orchestra, and Bruno Steindel,

principal cellist of the same organization, played the duo for violin and cello by Glazounow. All the violins played the Reis "Perpetuum Mobile," and the program came to a happy conclusion with the reading of the Rubinstein "Trot de Cavalerie."

Concert, Thursday Afternoon, July 5

Under the direction of Gennaro Papi a concert was given on Thursday afternoon. The soloists were Millo Picco, baritone, and Francesco Daddi, tenor, who sang Neapolitan songs in his inimitable fashion.

"Faust," Thursday Evening, July 5

The garden and prison scenes of "Faust," under the direction of Hageman, were given with Edith Mason as Marguerite, Irene Pavloska as Siebel, Orville Harrold



FLORENCE MACBETH.

as Faust, Henri Scott as Mephisto and Cordelia Latham as Martha.

Artist Students' Concert, Friday Afternoon, July 6

On Friday afternoon the first artist-students' day concert was given under the direction of Gennaro Papi. The



EDITH MASON.

soloists were May Pfeiffer, contralto, and Rose Lyon, soprano.

"Thais," Friday Evening, July 6

Three scenes of "Thais," the mirror, the oasis and the death scenes, were presented with Marguerite Beriza in the title role in which last season she created a furor, not only by beauty of voice, but also by beautiful personality. Morton Adkins was Athanel; Salvatore Gior-

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MARGUERITE BERIZA

dano, Nicias; and Cordelia Latham, Albine. The orchestra was under the leadership of Richard Hageman.

Symphony Concert, Saturday Afternoon, July 7

A symphony concert was given under the direction of Gennaro Papi.

"Tales of Hoffmann," Saturday Evening, July 7

The "Tales of Hoffmann" concluded the first week of opera at Ravinia Park. The cast included Salvatore Giordano as Hoffmann; Irene Pavloska as Nicklaus, a role in which she won much success last season at the



MORGAN KINGSTON.

Auditorium in Chicago; Carolina White, who sang Giulietta; Florence Macbeth, who appeared in the dual roles of Olympia and Antonia; Morton Adkins, who was entrusted with the parts of Dr. Miracle and Dapertutto; Millo Picco, as Coppelius; Henri Scott as Crespel; William Schuster as Spalanzani, and Francesco Daddi, who was again the Franz and Cochenille, two roles which he has practically made his own. The performance was under the direction of Richard Hageman. RENE DEVRIES.

Harrold Asks a Divorce

Orville Harrold, tenor, now singing at Ravinia Park, has just begun suit for divorce against his wife, Lydia Locke, the coloratura soprano.

KUNWALD EULOGIZED BY CINCINNATI MUSICIANS

Complimentary Resolution for Conductor—Saar May
Remain in Cincinnati—Franko's Fine Success

Shortly before leaving for Colorado, to enjoy a visit with his good friend, Dr. Fery Lulek, well known baritone and vocal teacher of the Cincinnati Conservatory of Music, Dr. Ernst Kunwald, the popular conductor of the Cincinnati Symphony Orchestra, was present at a well attended meeting of the Musicians' Club of Cincinnati, at which the sponsors of a hastily prepared resolution, asking that a native American composition be placed on each program, explained that it was not intended to convey the impression that Dr. Kunwald was discriminating against American composers, and was in no way designed as a reflection on him. Dr. Kunwald then stated his position and plans, through which it was apparent that it had been impossible for him to present as many novelties and American compositions as he would have liked. He said that several years had been devoted to the development of the orchestra up to the high plane that he considered necessary for perfection in presenting the classics. At the suggestion of Frank Lee, president of the John Church Company, a harmonious resolution was presented and adopted by the club.

Adolph Hahn, the teacher of violin, presented Ruth Morris in recital to a capacity audience. The accomplishments of Miss Morris were revealed in a program that would have taxed the powers of a much older and more experienced artist. Among other compositions she played the "Sarabande et Tambourine" of Leclair, the "Air" by Bach, Sarasate's "Spanish Dance" and "Zigeunerweisen, Lalo's "Symphonie Espagnole" and a group of Kreisler arrangements which included the "Caprice Viennois."

Dorothy L. Isaacs' voice and piano pupils were heard at the Hotel Sinton.

Pupils of L. Drew Mosher appeared at the Hotel Sinton June 26. Among them were Mrs. C. E. Ogden, Marguerite Thomas, Mrs. L. C. Gibson, Helen Elaine Grigg, Mrs. Walter Bossert, Corinne Snyder, Elizabeth Drapier, Alexander Bradford, A. G. Cornelius, Fred Berling and Raymond Baker. Mrs. Bernice Carl Eller, violinist, assisted.

Cincinnati is unwilling to give up Louis Victor Saar, who recently signed a contract to join the forces of the Chicago Musical College. It is highly probable that he will remain with the College of Music of Cincinnati if the Chicago school can be persuaded to cancel the contract which Mr. Saar signed before the college trustees had an opportunity to meet the offer.

It takes a great deal to surprise a conductor with the ripe experience such as Naham Franko has enjoyed in this country and in Europe, but Cincinnati produced a most agreeable surprise for this famous conductor on the Fourth of July, when a record breaking crowd turned out to enjoy

the fine concerts at the Zoological Gardens under his able leadership. This summer orchestra consists of fifty-two men from the Cincinnati Symphony Orchestra, who quickly impressed Mr. Franko with their ability and response to his baton. Franko's audiences are highly pleased with his programs and manner of conducting—which is sometimes with his eyes when he is at the organ.

In his address at the convention of the Ohio Music Teachers' Association, Walter H. Aiken, supervisor of music in the Cincinnati public schools, gave some idea of his interesting course of lectures given at the summer school of the Cincinnati Conservatory of Music. Teachers from many States are listed in the heavy enrollment and incidentally they know how to put in all of their time. At the second recital in the Teachers' Training Course, given by Marcan Thalberg, member of the Conservatory, this famous pianist was called upon for encores until they exceeded in numbers the program itself. The lateness of the evening made no difference to his keenly appreciative audience. The first of this series of recitals was given by Theodore Bohlman, pianist, and Jean ten Have, violinist, whose program included works from the modern American, French, English and Russian schools. B.

Wiske's Chorus a Civic Institution

C. Mortimer Wiske's Newark festival chorus was one of the leading attractions of the Independence Day celebration held at that New Jersey city. Under the direction of Sidney A. Baldwin, Mr. Wiske's able assistant conductor, the chorus was heard in numbers of a more or less patriotic nature. The vast multitude which had assembled on this occasion was thoroughly impressed with the splendid work which is being accomplished for Newark, both in an artistic and an educational line, through the chorus. This is the second public appearance of the chorus since the festival in May, but already it has become firmly established as one of the institutions of the city, having been permanently organized. Thus Newark adds another link to her chain of gratitude to Conductor Wiske.

Sybil Vane to Sing at Ocean Grove

Sybil Vane, who has become a prominent figure on the American concert stage during the past few seasons, following her career of achievements in opera at Covent Garden, will give a recital in the Auditorium at Ocean Grove, Saturday evening, July 14, under the auspices of the Ocean Grove Camp Meeting Association. She will be accompanied by William Reddick, and her program contains English, Irish, Scotch and Welsh airs, the "Un bel di" from "Madame Butterfly" (Puccini), recitative and air from "Traviata" (Verdi), "With Verdure Clad" (Haydn), "Care Selve" (Handel), "Chère Nuit" (Bachelet), and "Ouvre tes Yeux Bleus" (Massenet).

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[Mr. Pinto, who heads the department of harp instruction at the New York College of Music, has received such a large number of requests for information concerning the harp that he has been induced to prepare the following article, which treats the harp under twenty important headings.—Editor's Note.]

I.—From bas-reliefs and chiseled inscriptions which have been recovered, it is an accepted fact that the harp in its primitive form, having from four to eleven strings, existed in Egypt at least 6,000 years ago. These discoveries mark the harp as the oldest instrument which holds any very definite relation between its early form and that in which it exists today.

The modern harp, while the basic principles are the same, is immeasurably superior, with its compass of forty-eight strings and an adaptation of a peculiar and ingenious mechanism surrounding the seven pedals that are raised and depressed for desired modulations.

Harp manufacture today has probably reached the full limit of development, embodying as it does superb appearance, wide tone variation, great compass and mechanical dependability. The qualifications demanded of the modern harpist have many points to score before reaching the limitation of possibilities to perform musically and artistically on the present modern harp.

II.—Busoni, in writing of the harp, said: "The advantages and disadvantages of the harp are evident, decided and unquestionable; the lack of sustained tone and the pitiless, unyielding adjustment to the semi-tone scale are only too apparent and regrettable; but its advantages and interesting effects cannot be denied.

"The trumpet can blare, but cannot sigh; contrariwise, the flute and similar instruments are capable of delicate effects, but they are incapable of robust expressions.

"The harp gives command over something complete; its range embraces the highest and deepest practicable tones and a variety of dynamic expressions from a whisper to a triple *fff*, with its completely grasped chords of the kingdom of harmony."

Hoffman writes: "It is true that the harp as an instrument is more adaptable to harmonic than to melodic uses. The most delicate expression of which the instrument is capable cannot give the melody that mobile life in thousands and thousands of shadings which the bow of the violinist or the breath of the wind instrument player can impart."

III.—My fifteen years of pedagogical work have taught me that the qualification most essential to success and public recognition is the ability to produce tone and vary its shading and colors according to the dictates of an artistic sense.

Modern composers for the harp appreciate the importance of tone and the capabilities of the present day instrument more keenly than did their predecessors. As a consequence, a mentality is dealt with that compounds harmonies as a painter blends pigments on his palette, creating increased vital energy in imagination.

IV.—It is a positive fact that many conductors in symphony, grand opera and comic opera orchestras fail at times to hear harp passages clearly and with the proper volume.

Under these conditions, what opinions can one expect from musical critics? Then, too, there is that portion of the audience situated in the rear half of the concert hall to be considered!

This circumstance is not due to any limitation of the instrument, but rather to the incapability of the average harpist to produce a sufficient volume of tone.

Nowadays it is well nigh impossible for any instrumental soloist to attain marked success if he does not possess tone. Tone is demanded by both press and public before a musician can expect substantial appreciation. The day is forever past when a virtuoso, lacking tone, can gain recognition upon a foundation of technic alone, no matter how impeccable it may be.

Despite the fact that this truth is universally recognized with regard to every other instrument, the trap of



A. FRANCIS PINTO.

Harpist, member of the faculty of the New York College of Music.

technical efficiency at the expense of tone is the one that most frequently engulfs the harpist.

V.—It is most surprising to note among the harp soloists of today how few can or do use the different shades of dynamic nuance or gradation from *pp* to *ff*. A great many performers will not even attempt a normal *ff*, claiming that a fortissimo tone is beyond the limits of the instrument and will jar the ear. This contention is nothing more than a tacit admission of incompetence, since the proper placing of the hands on the strings, the correct striking of the notes with the proper portions of the finger tips, and decided control of the finger joints and wrist movement, will produce the desired fortissimo vibrato tone instead of the jarring, crashing tone which some harpists fear.

Since the harp does not possess pedals for producing color effect as does the piano, it is evident that dynamic intensity and delicate shading of values of color is solely dependent upon the digital dexterity and control of the player.

VI.—In comparing the tone of the harp to that of the piano I will quote Clark, who recently wrote an interesting article on the differences in tone of the harp and the piano: "The tone of the piano has the variety of tint of one principal color, just as an etching has the tint of a crayon.

"With the harp there are five distinct principal colors, each of which can have any variety of shading or tint.

"The first principal color is produced by sounding a string in the middle of its length; the second by playing under the neck of the harp; the third by plucking the strings near the sounding board; the fourth known as the harmonic tone, and the fifth, the *etouffe*, a stifled or dampened effect obtained by attacking the strings vigorously and immediately stopping the sound."

VII.—Many orchestra conductors will tell you the harpist is the weakest musician in the orchestra at sight reading. This is due to the lack of musical foundation possessed by the average player. I have met personally probably 95 per cent. of the harpists in America, and am surprised how few of them have studied harmony, counterpoint, phrasing or composition.

More, almost than any other player in the orchestra, the harpist has need of a sound knowledge of harmony and the ability to recognize chords and their foundations.

Frequently composers write changes of harmony in unexpected modulations, or moving figures, and it is sometimes necessary to change an accompaniment to suit certain conditions of pedaling, conditions and limitations which great composers have frequently failed to take into consideration.

VIII.—A knowledge of harmony will enable the harpist to alter chords and their positions, giving almost the same effect even though the same figures are not used.

There are many modern compositions for orchestra in which the harp parts are rather difficult and oftentimes almost impossible to play as the composer intended.

IX.—Wagner, more than any other composer, definitely fixed the place of the harp in the orchestra and wrote many interesting passages in his scores for it. Nevertheless, he either disregarded or was not conversant with its limita-

tions, for some of the harp passages in "Die Walküre," for instance, are impossible to play so that they may be heard distinctly.

Of the ultra-modern composers, Schönberg, Scriabin and Stravinsky have written in their orchestral works many intricate and nearly unplayable passages for harp.

A lack of knowledge of harmony and rhythm will prevent the harpist from rendering an important obligato or solo passage in an individual and musicianly fashion.

X.—You must play rhythmically before you can play soulfully. You must keep time before you can attempt to express color and emotion or take artistic liberties with rhythm.

The fine art of program-making is perhaps the most troublesome difficulty which the harp soloist is apt to encounter. A mere stringing together of a number of pieces chosen by weight of the composer's name can hardly be expected to enjoy gratifying success.

XI.—The secret of holding the interest of an audience—and of the newspaper critics—is not so much the performance of a recital characterized by depth of interpretation and flawlessness of execution, but by the proper admixture of contrast, variety, unity and novelty.

Do not compile a program with too large a valuation upon the names of composers, no matter how great they are, for only too often works of large calibre offer little contrast.

A few years ago a harp recital was announced in New York by a well known European recitalist who had just arrived in America. This performer showed me his program. I did not feel that it was for me to criticize his plans and refrained from voicing an opinion of his choices.

After I had examined his list he exclaimed that he was going to astonish all the harpists in New York, and the public as well, with his program.

The ensuing recital was an artistic failure from every point of view, the audience remaining passive, and the press dismissing it with a perfunctory line or two.

The fault lay not with the artist, but with the program, which, while it carried the names of great composers, was sadly lacking in contrast and moreover, the numbers, contrary to the artist's belief were not novelties to the American public.

Furthermore, this performer imposed upon his instrument groups of long, heavy works, with the result that the harp quickly got out of tune, a fact which the critics did not ignore in their reviews. It is generally accepted that the violin is subjected to a very severe string tension; sixty-four pounds to be precise. Think then, what it means when we are told that the harp is under a strain of nearly 5,000 pounds, or two and a half tons! It is easy to see why a succession of long numbers so easily disturbs the pitch of the strings.

The first duty a harpist should feel, and which so few recognize, is one of self analysis. He must realize his limitations; he must expand where he is narrow and grow where he is dwarfed.

In program-making for harp recitals, key relationship and sequence of mood must be carefully weighed before constructing a group of numbers. Most important of all is the length of the program—there is some length which is just right for the particular type of audience, the location and the occasion, and you must determine what it is.

XII.—To provide harpists fitted to take their places in the modern orchestra and on the concert platform, we need more instructors of sterling quality. We need teachers who will take into consideration the physical characteristics of his pupils, with special reference to the hand. There are small hands, large hands and medium hands. On some the fingers, excepting the thumb, are almost uniform in length; on others the fingers are too short in comparison with the rest of the hand. Then too, there is the ever-present weak double-joint in the thumb.

Students whose fingers and hands are long and thin require special exercises to cultivate strength and straightness. Pupils having short, thick, heavy hands must develop suppleness, flexibility and spread.

(Concluded next week.)



MANA ZUCCA.

The brilliant young American composer whose work has attracted the interest of music lovers both here and abroad. This photograph of Miss Zucca was taken at the age of four years and shows that even at such an early age, she was already engaged in the serious pursuit of her life's work and the development of those gifts with which she has been so lavishly endowed.



JEAN VINCENT COOPER.

Contralto, who appeared as soloist with the Civic Orchestral Society of New York on Wednesday evening, July 11.

AMELITA

GALLI-CURCI

Her First Concert Tour — A Series of Brilliant Successes

Mme. Galli-Curci brought her first Concert Tour in the United States to a brilliant close when she sang for the third time in three months—each time to a sold-out house—in the city of Boston on Saturday Evening, June 9th. :: :: :: ::

One year ago this modern "wonderlady" was virtually unknown in the United States—today she is easily the most popular woman singer in this country. First came her sensational conquest of Chicago as an Operatic Star followed by triumph after triumph as a Concert singer in other sections of the country. :: :: ::



Mme. Galli-Curci's first concert season was necessarily brief though very active and very successful. From the early part of February until the 9th of June she filled forty-four engagements. Out of this grand total forty-three were "capacity" audiences.

Some idea of the ultra-favorable impression created may be gleaned from the fact that she was immediately engaged for return dates, same season, in Detroit, Washington, Cleveland, Milwaukee, Boston, and Chicago and for return engagements next season in twenty cities exclusive of those already mentioned. ::

Only a Few Open Dates Are Now Available for Season 1917-18

The following excerpts taken almost at random tell part of the story of Galli-Curci's success:

Boston

"In the old days the great singers studied indefatigably the art of florid song that they might thus be more effective and emotional in lyric measures. Mme. Galli-Curci easily persuades one that the tales told of singers in the eighteenth century are not mere legends; that 'bel canto' is not a lost art; that dazzling brilliance in coloratura passages is not incompatible with emotional lyricism. Here is a singer with voice, skill, brains, and heart."—Philip Hale, *The Herald*.

New York

"After hearing her sing thirteen arias and songs forming the program, and four others offered as encores (at Albany, N. Y.) the impression this slender, attractive woman leaves is that she is one of the most gifted singers our generation has known."—P. V. R. Key, *The World*.

Toronto

"Her gift of song is one that defies exact description. It is not often that one hears a prima donna who sings with so little effort. Every note of her warm, even voice flows out with perfect ease. It has become the usual thing to say that any coloratura who possesses a fairly fluent trill 'sings as the birds sing,' but the hackneyed simile remains true when applied to Mme. Galli-Curci."—*The Empire*.

Grand Rapids

"The audience was immediately charmed with her wonderful presence and the confidence was not misplaced, as the artist most graciously responded to

repeated encores during the evening. Galli-Curci's voice is marvelously beautiful, and her tone production and enunciation are far in advance of almost all artists ever heard in Grand Rapids. She sings with great understanding in tonal values. Such a voice is discovered but once in a generation."—Pearl Lysen, *The Herald*.

Cleveland

"It was a fitting tribute to a supreme manifestation of the art of 'beautiful singing,' of that bel canto, which, doleful prophecies to the contrary notwithstanding, is in no danger of vanishing from the concert or operatic stage.

"It was a memorable and pulse stirring occasion as the initial hearing of an artist of transcendent endowment and resource is supposed to be. But even in the galaxy of operatic supereminences, this latest star shines with a peculiar brilliance."—James H. Rogers, *The Plain Dealer*.

Detroit

"Her voice is all that her admirers in Chicago, where she created a furore when she was first heard last November, have said. Her tone is of utmost clarity and freshness, true and even in every register. Even the high E of her arias is taken with as much ease as her delightful lower tones, and she sings with a naturalness that brings new charm to this style of florid music. There is a rich resonance and ringing power to her tone that gives it a strength not usually associated with bel canto. This remarkable soprano makes no use of the little tricks of her art for spectacular effect. She merely sings this

birdlike music with a simplicity which gives it a beauty others who have attempted the same numbers here have never attained."—Charlotte Tarsney, *The News*.

Indianapolis

"To analyze the work of Galli-Curci is a task which must put any critic to rout. She cannot be analyzed."—Paul R. Martin, *The Star*.

St. Joseph

"Noteworthy are the absolute naturalness and ease of her singing. She seems intended by nature to astound the world with her gift. If a lovely songbird could grow to the size of a person, one would expect just such an outpouring of music."—*News-Press*.

Baltimore

"Galli-Curci gave an exhibition so exquisite, so tasteful and so brilliant, withal, that her recital must be regarded as one of the most significant musical events that has taken place here in our day and generation.

"Her voice is perfectly beautiful. Clear as a bell, round and limpid, its charm is insinuating and immediate. It is very difficult to convey in mere words any adequate impression of the interest excited by her art, for while she very naturally made her biggest effort in the bravura arias for which she is so famous, it seemed to me that her performance of these familiar 'show pieces' was really less significant and suggestive than the way in which she gave several groups of minor numbers."—*The Sun*.

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CLAUDIA MUZIO, SOPRANO OF THE METROPOLITAN OPERA COMPANY.

She attracted an audience of 3,000 to the Civic Orchestra concert at which she appeared as soloist. "She won applause of exceptional warmth from the largest audience of the season," declared the New York Evening World. "It was really a big voice that she disclosed to us last night. In the patriotic interval between the two, she sang 'America' and 'The Star Spangled Banner,' reaching some top notes that aroused the house to a storm of applause, more for the notes than for the national hymns." According to the Evening Mail, "Miss Muzio sang two popular arias from the Italian repertoire, the 'Vissi d'arte' from Puccini's 'Tosca' and 'O Patria Mia' from Verdi's 'Aida.' In both of these she displayed luscious tones and that fine dramatic sense which distinguished her work on the stage last season."

Better Music for Vaudeville

To the observant, it is noticeable that the better things in music are becoming features of the programs throughout the B. F. Keith circuit, forming a very important part of the programs. At a recent performance at the New Theatre, Philadelphia, a decidedly interesting program was presented under the direction of Harry Jordan, who is ever working for the better things in connection with his house. Nelson Waring, "A Man and a Piano," had a thoroughly enjoyable act. Selections from "Pagliacci," "Samson and Delilah," "Romeo and Juliet," "Faust," "Rigoletto," popu-

lar airs and some impressions were all arranged by Mr. Waring and showed him to be a pianist of genuine merit and one who understands thoroughly the art of arranging. The curious listener was surprised and delighted to find that of the classic and popular music it was the former which was given the greater applause. Another much enjoyed musical feature was Ralph Dunbar's "Maryland Singers," the personnel including three sopranos, a contralto and a banjoist. In a delightfully picturesque setting these singers gave "My Old Kentucky Home," "Listen to the Mocking Bird," "Old Black Joe" and other oldtime favorites. Other musical numbers were by the three Stein-del brothers, Wellington Cross and Lois Josephine.

Dostal's Extensive Concert Tour

George Dostal, tenor, now is booking an extensive concert tour taking in all of the principal cities and many of the more important towns east of the Mississippi, in which appearances he will be assisted by Lucile Orrell, cellist; Wanda de Chiari, harpist, and Emil Polak, piano accompanist. Summer engagements will be filled at Asbury Park, Atlantic City, Lenox and several other of the prominent resorts, the regular concert season beginning early in October. Mr. Dostal's annual New York concert at Carnegie Hall is announced for Sunday night, October 28. Previous to that he will appear at Wilkes-Barre, Scranton and Allentown, Pa. Indications are that upward of sixty concerts will be booked before the close of the summer season, including dates at the following places:

Ohio—Cincinnati, Columbus, Dayton, Cleveland, Ashtabula, Sandusky, Norwalk, Lima, Bucyrus, Mansfield, Coshocton, Marion, Akron, Galion; Michigan—Detroit, Mt. Clemens, Ann Arbor; Indiana—Indianapolis; Iowa—Iowa City; New Jersey—Boonton, Dover, Newark; Massachusetts—Lenox, Boston; New York—Buffalo, Rochester, Binghamton, Elmira, Auburn, Newark, Niagara Falls, Dunkirk, Brooklyn.

H. E. Denegar, traveling representative for Mr. Dostal, reports unusual interest among the musical fraternity over Mr. Dostal and his concert company, the spring tour having afforded the tenor considerable prestige in the Middle West.

SUMMER NOTES AROUND GOTHAM

Lea-Love at Blauvelt, N. Y.

Lorna Lea and Linnie Love are summering at Camp Bluefields, Blauvelt, N. Y., where their singing is giving pleasure to hundreds of people. They have taken a new apartment-studio at 58 West Eighty-fifth street, New York, where they have every modern convenience, and will be at home to their friends after September 15.

A Parson Price Pupil

Olive Ellerman, voice pupil of Parson Price, recently made a big hit at the salon of Countess del Vecchio reading the speech from "Merchant of Venice," as well as poems by Kipling and Tennyson. She received many compliments and an immediate engagement from one of her hearers; one listener called her "Julia Marlowe, Junior."

John Barnes Wells' New Circular

John Barnes Wells, favorite tenor and popular man, has issued a four page leaflet containing a reproduction of a picture of him by James Montgomery Flagg, with a sketch of the subject by "One Who Knows," which is very interesting. It calls attention to his college glee club days (Syracuse University), to him as a dialect story teller, to his "bright encore songs," his phonograph records and to his altogether unusual personality.

Dadmun Returns From Western Tour

Royal Dadmun, baritone, has returned to New York after many successful appearances as soloist with the Minneapolis Symphony Orchestra on its spring tour. This engagement was the result of his success as soloist on the New York Philharmonic Orchestra's 1916 spring tour.

Mr. and Mrs. Dadmun will spend the summer at Asbury Park, N. J.

Music at Chautauqua

Under the direction of Alfred Hallam, the musical resources at Chautauqua for 1917 will include the Russian Symphony Orchestra, the Chautauqua Orchestra, the Band, the Chautauqua Choir and the Massey memorial organ. The vocalists scheduled to appear are Dora Gibson and Meta Schumann, sopranos; Alice Moncrieff and Eleanor Patterson, contraltos; Arthur Hackett and Delos Becker, tenors; Willard Flint and Allen Lambdin, basses; and the instrumentalists are Ernest Hutcheson, Austin Conradi and Arthur Howell Wilson, pianists; Sol Marcosson, violinist; Henry B. Vincent, organist; Marie Miller, harpist. There will be some twenty miscellaneous concerts with chorus, orchestra, organ and soloists, twenty-two organ recitals, sixteen artist recitals, eighteen promenade band concerts and sixteen community sings. This is a prospectus which ought to fill the heart of every music lover who purposes visiting Chautauqua with pleasure, for it offers music in every form.

Franko Leads for Record Crowd

Nahan Franko, who is conducting the orchestral concerts given by the Cincinnati Orchestra at the Zoological Gardens in that city, attracted a record crowd on July 4, according to one of the leading Cincinnati newspapers, which says:

Nahan Franko smiled as he stood and surveyed the sea of people just before he stepped to the front of the band shell at the Zoo for the concert Wednesday evening. The Fourth of July crowd was a record one for the Zoo. The program contained works by Berlioz, Liszt and Wagner, the last named composer being represented by the prelude and "Liebestod" from "Tristan and Isolde," the "Parsifal" prelude, Wotan's farewell and fire scene from "Die Walkure" and the "Praise Song" from "Die Meistersinger," which Mr. Franko played as a violin solo. His success both as a leader and as a performer was striking.

The only contralto engaged for the 1917 Festival at Norfolk, Conn., was

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PUPILS' RECITALS KEEP MUSIC ALIVE IN CHICAGO

Jennette Loudon Pupils—Little Miss Murray—Chicago Musical College Doings
—At Harold Henry's Studios—Roy David Brown's Pupils—American
Conservatory Notes—Perfields Return—About William Clare
Hall—Other Items and Notes

Chicago, Ill., July 9, 1917.

It was the privilege of the general representative of the MUSICAL COURIER to hear pupils of the Jennette Loudon Studios in piano recital, on Tuesday evening, July 3, at Lyon & Healy Hall. Margaret Weiland, a full fledged professional pianist, displayed anew her facile and sure technique, beauty of tone and excellent musicianship in the Tchaikowsky-Liszt polonaise from "Eugen Onegin." With the able assistance of M. Jennette Loudon, who played the orchestral parts on the second piano, she gave an excellent reading of the Mendelssohn concerto in G minor. Beside displaying her pianistic talent, Miss Weiland revealed herself a composer of no small merit in the rendering of six of her own compositions, made up of six preludes. Miss Weiland's outputs stamp her as one of the most finished young artists in these surroundings, and she should go far in her art. She won an overwhelming and well deserved success at the hands of the large audience, besides being presented with several floral tributes handed her over the footlights.

Elizabeth Magill played the Rubinstein "Romance" and the Chopin mazurka in commendable fashion.

Jennette Cox, in the Schubert impromptu, A flat, showed results of careful training, and she too won much applause. Her progress over last season was marked.

Mae Duffin O'Neill sang the aria "Ah fors è lui," by Verdi and Rogers' "The Star" and Tosti's "I Am Not Fair." Miss O'Neill has a beautiful soprano voice of large dimension, poorly trained and likewise used. She sang off pitch and took several unmusical liberties with the compositions.

Bess Clair Murray Heard in Recital

Viola Cole presented her fourteen-year-old pupil, Bess Clair Murray, in recital on Tuesday evening, July 3, in her studio in the Fine Arts building. Little Miss Murray was introduced to the audience in a group of three selections which revealed her the possessor of excellent technique and her performances showed thorough training. The Chopin nocturne, E flat, and Rachmaninoff prelude, G

minor, were played well. The surprise of the recital, however, was this child's masterly playing of the Beethoven E flat concerto. Here she showed power, style and splendid technical equipment. Miss Cole certainly is to be commended for the progress of Miss Murray, who gives splendid promise for the future. Between Miss Murray's two groups Lillian Solon Carroll, pupil of Mrs. Cosgrove, sang three songs in good style and with musical understanding, and another young lady whose name the writer did not understand also contributed a group of songs, ending with "One Fine Day" from "Madam Butterfly." She sang off key and with faulty tone production. She also forced her voice, which is thin and of disagreeable quality. She is the product of a soprano who has made a special study of Debussy songs.

Chicago Musical College Notes

An important engagement has just been made by the Chicago Musical College for its department of theory next season. Louis Victor Saar, one of the principal representatives of musical composition in America, will join the faculty of the institution next September. Mr. Saar, who was born in Rotterdam, is one of the numerous American masters who received their artistic training in Germany.

Fern Ross, student of Adolph Muhlmann, has been engaged as soprano soloist at the Cuyler avenue Methodist Episcopal Church.

A valuable addition has been made to the faculty in the School of Dancing of the Chicago Musical College in the engagement of Andreas Pavley, who together with Serge Outrainsky, is internationally known as one of the most gifted representatives of the Russian School. Mr. Pavley and his partner made their first appearance in America in the company which was headed by Miss Pavlova.

The Chicago Musical College presented students of its piano, violin and vocal departments at its customary weekly concert in Ziegfeld Theatre on Saturday morning.

Program at Harold Henry Studios

Harold Henry is planning to present a series of Saturday afternoon recitals with his pupils in connection with his summer repertoire class, and the first of these on last Saturday afternoon enlisted the services of three very promising young pianists. Both as a pianist and instructor Mr. Henry has gained an enviable reputation, and those who have attended the affairs at which he presents his different students know there is a treat in store for them. This occasion was no exception to the rule, and in spite of the humidity an extensive gathering listened attentively to the entire program. Anne Neill opened with numbers by Beethoven, Schubert-Heller, Debussy and MacDowell, displaying temperament in all that she did. A group comprising the first movement of the MacDowell "Eroica" sonata, a Chopin etude, arabesque (Leschetizky) and the Beethoven rondo in G, was Marie Schaller's offering. These columns often have contained praise for the splendid work of this young pianist and again on this instance were her admirable qualifications in evidence. The audience enjoyed especially Miss Schaller's firm, resolute touch and masterly tone. Later she rendered with Mr. Henry the first movement from the Saint-Saëns G minor concerto.

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Bess Bennett played numbers by Brahms and Liszt. These were not heard by the writer. Much credit is due Mr. Henry for the uniformly excellent work, which the large audience was not slow to appreciate.

Kansas City Visitors

Two distinguished musicians from Kansas City were visitors in Chicago this week. A. J. Cowan, director of the Kansas City Conservatory of Music, stopped on his way to New York and Moses Boguslawski, the pianist, who met with such sensational success this season, was here for a few days, returning to Kansas City the end of the week.

Mme. Linne Vacationing in Montana

Ragna Linne, the widely known vocal teacher and member of the American Conservatory faculty, left this week for Livingston, Mont., where she will spend July and August.

Roy David Brown's Pupils in Recital

Among the many student recitals presented during the past week, the one given by three of Roy David Brown's pupils proved one of the most interesting. Chrissie Marshall, Florence Johnson and Minnie Morris were the participants and a goodly audience came to Lyon & Healy Hall Monday evening to hear them. The work of each pianist was highly satisfactory and reflected the efficient guidance of Mr. Brown. Although each performer's work was marked by commendable individuality, one of the most enjoyable features of the evening was the splendid quality of tone attained by all. Miss Johnson was the first heard by this writer and in numbers by Chopin, Moszkowski, Seeling, MacDowell and Weber she displayed her technical accomplishments with much grace. Selections by Rachmaninoff, Carl Beutel and Liszt were presented in excellent style by Miss Morris, who won resounding applause after each number. Miss Marshall, who plays with an innate art combined with delicacy in phrasing, rendered a group of Carl Beutel, Warner, and MacDowell numbers and the first movement of the Mozart concerto in E flat major. Mr. Brown at the second piano in the Mozart and Weber compositions showed himself an excellent artist.

American Conservatory Notes

The normal lecture courses in piano, harmony and children's work at the American Conservatory are as usual excellently attended this summer. John J. Hattstaedt, president of the conservatory, is giving the lectures on piano pedagogy; John Palmer, the course in harmony, and Olga Kuechler the course in children's work.

A concert company composed of Edna Cookingham (pianist), Charles Mixer (violinist) and Mabel Tollefsen, contralto, of the American Conservatory, will give a series of eight recitals at Onkama, Mich., during the summer.

Jennette Loudon Children's Recital

In the program presented by the children's classes of the Jennette Loudon studios last Saturday afternoon the fact that Miss Loudon is one of the best piano teachers for children was once more evidenced. Compositions by Gaynor, Adams, Martin, Duelle, Mokrejs, Martin, Bronson, Goodrich, Reinhold, Gronow, Hauser, Mendelssohn, Mascagni, Delibes, Hauptmann, Grieg and Handel were excellently played by Jane Daemick, Eleanor Krumm, Frida Bartholf, Alice Krumm, Virginia Bell, Albert Feigen, Helen Fleischer, Maurice Jenks, Margaret Bryant, Cathleen Cronin, Richard Klein, Mary Louise Bartholf, Edwin Novotny, Sterra Feigen, Hugo Bacci, Elizabeth Hoffmann, Grace Potts and Ruth Menish. Added features were the original compositions played by the composers and the "Kindersinfonie" orchestra, directed by Miss Loudon. Following this a program was presented by the intermediate students, assisted by Margaret Weiland and Ruth Breytspraak, which proved highly interesting. Those appearing besides the above were Josephine and Elizabeth Pigall, Eleanor Fink, Ruby Michaels, Anna Gray, Tobina Feigen, Genevera Clark, Doris Laffin and Helen Crane.

New Chicago Manager

James R. Saville, the well known manager, will hereafter locate in Chicago, where he has taken extensive quarters at 122 So. Michigan avenue. The coming of this energetic manager to the "Windy City" will be welcomed by all professional musicians.

The Perfields Return to Chicago

The Perfields, directors of the National Conservatory of Music, have returned to Chicago after a six months' season in New York, to make ready for their annual summer school. Last year they brought 150 teachers to Chicago from thirty-four different States. The Perfields co-operate with over 3,000 teaching centers from Maine to China. The Perfield system is said to differ from others in various ways.

Helen Brown Read

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Alexander Lehmann a Yachtsman

Alexander Lehmann, who is spending the summer months on his yacht, The Strad, moored at Jackson Park harbor, recently had as a guest Prof. Edmund Hoxley, formerly of Harvard University, and his wife. After an enjoyable trip on Lake Michigan, Mrs. Lehmann served lunch on deck of their yacht. The crew consisted of Mr. Lehmann as "captain," his son, engineer, and Mrs. Lehmann sees that there is plenty to eat.

About William Clare Hall

One of the studios where one will always find plenty of activity is that of William Clare Hall. Mr. Hall is soloist of the Kenwood Evangelical Church, and possesses a tenor voice of brilliant quality combined with temperament and dramatic expression, which makes his work of unusual interest, but he prefers to devote himself to the large class of pupils rather than to the career of a soloist. He has many noted pupils to his credit, chief among them being James Goddard, leading basso of the Chicago Opera, who just completed his second tour of the Pacific Coast. Mr. Goddard attributes the foundation of his successful career to the earnest and conscientious work with Mr. Hall. Florence Hedstrum, one of the younger sopranos, is in great demand for concerts and musicales. Alonzo Marsbach, basso, is soloist at St. Chrysostom's Church. Bertha Lotta Serenson, contralto soloist of the People's Church, this city, is another popular artist.

Notes

Louis Victor Saar, who has been chosen 1918 president of the O. M. T. A., will probably have to give up the post, having just been called to Chicago, where he signed a splendid contract with the Chicago Musical College. Mr. Saar's activities here will begin in September.

Two Frederiksen pupils have important positions. Benjamin Paley, for seven years a pupil of Frederik Frederiksen, has been engaged as first violin in the Chicago Symphony Orchestra. Clarence Evans, for five years a pupil of his, has been engaged as a member of the new Berkshire String Quartet.

JEANNETTE COX.

Bastedo Family at Camp Rest Haven

Orrin Bastedo, with his wife and little daughter, is spending the summer months at Camp Rest Haven, Merrill, N. Y. William Axt will be Mr. Bastedo's guest for the summer, and he will work with Mr. Bastedo on next season's repertoire.

The Bastedos motored to the place, taking several days to do so in order to enjoy the trip and scenery on the way. As both Mr. and Mrs. Bastedo are fond of outdoor exercises, it is expected that much of the leisure time will be devoted to all kinds of sports.

Mr. Bastedo will enter upon his concert work early in the fall under new management, which will be announced later.

Caroline Lowe's Successful Career

Caroline Lowe, vocal teacher and concert organist, is a musician who has had unusual advantages. Beginning her study at the Conservatory at Oberlin, she continued consecutively with Mme. Hess-Burr, of Chicago, in singing and accompanying; J. H. Rogers and C. E. Clemens, of Cleveland, in organ; Oscar Saenger and Francis Fisher Powers, of New York, voice, and Dr. William Mason, piano.

Miss Lowe then went to London to coach in oratorio with Randegger and also to take a course with Wm. Shakespeare. In Paris she studied with Bouhy and Berton; in Rome with Giovanni Villa, and in Berlin with Mme. Schmalfeldt and J. Armour Galloway.

After Miss Lowe had been teaching for several years she determined that there must be a way for every pupil to sing well, provided he was willing to work, and so it became practically a life quest with her to find the "How" of singing, which she succeeded in doing most satisfactorily to both herself and pupils. That is doubtless why Miss Lowe has had such marked success in the teaching of both the speaking and singing voice, in breathing and



CAROLINE LOWE,
Teacher of singing and organ recitalist.

tone production. She has brought out many of the best singers of Cleveland and Akron and other nearby towns.

Miss Lowe's work has been in Cleveland for several years, with the exception of last winter, which was spent in New York, where she returns the coming fall to remain permanently, except the summers, which she plans to spend in Cleveland. She will take with her to New York a limited number of pupils. While in New York she gave

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seven very successful pupils' recitals at Lord & Taylor's, Wanamaker's and other well known places.

Two years ago Miss Lowe had the distinction of being the only woman chosen by the music committee of the Panama Exposition to give a recital on the big out-of-door organ at the Spreckels pavilion, San Diego. She was received with so much enthusiasm that she was invited to repeat the program at a special Sunday evening affair, which she did with great success. For three seasons her recitals on the big Buffalo Exposition organ in Elmwood Hall have been largely attended and appreciated, she being almost the only woman chosen for these weekly events.

Miss Lowe will give two organ recitals at Chautauqua, New York, July 31 and August 2.

Behymer an Uplifter

In an article on "Local Uplifters and Social Elevators," the Los Angeles Times of June 16, 1917, wrote about L. E. Behymer, the well known impresario:

"But perhaps our arch lifter is really L. E. Behymer, the impresario, who has dedicated his sweet life to the importation of celebrated uplifters for our redemption. He it is that is responsible for bringing grand opera with all its intricate and clamorous charms for our elevation; the lofty philosophic lectures; the world famous musicians; the Russian Ballet; the singers de luxe, in the fond and ever optimistic hope that we may absorb at least some of the higher culture. Behymer is a little wistful about us, we so rarely rise to his best expectations of us, there are always a few dastardly vacant seats, left by some hopeless revellers in common entertainments. And even the climate goes back on him when it's opera and the heavens have never been known to stay their rare but insistent tears for his benefit. But the fact that Behymer believes in us sufficiently to struggle ever onward, to continue his importations with fine determination and to remain quite conspicuously outside bankruptcy in spite of our maddening propensity for wanting culture on the cheap, to continue to cast his pearls before swine, should make us try to deserve him. He has at least found us worthy of salvation, of uplift, not quite beyond redemption."

Found in the Musical Courier

Frank Patterson, Pacific Coast representative of the MUSICAL COURIER, sends the following to the New York office:

Frank Patterson, Los Angeles, Cal.:

MY DEAR MR. PATTERSON—I am in receipt of a letter from a friend whom I have not seen for a number of years. The friend found me through my card in the MUSICAL COURIER. He says: "DEAR ASKIN—I feel quite sure from reading your card in the MUSICAL COURIER that you are my old time friend. I am here in Chicago—came to study with Carreño, but since her death have concluded to go to New York, etc., etc."

(Signed) "Yours old friend, 'LIVINGSTON MITCHELL.'" When next folk tell you nobody ever reads the cards in the MUSICAL COURIER, just refer them to my case.

Kindest personal regards,
(Signed) ASKIN.

Los Angeles, Cal., June 21, 1917.

4000 PEOPLE HEARD

CLAUDIA MUZIO

Soprano of the Metropolitan Opera Company when she appeared with the Civic Orchestral Society in New York on July 1st.

She drew an immense audience—in fact the largest audience that has attended these concerts this season.

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A BIZET "NOVELTY" FOR LONDON

"The Fair Maid of Perth" Celebrates Her Fiftieth Birthday by Calling at Drury Lane—Those Generous Duchesses

33 Oakley St., Chelsea, London, S. W., June 6, 1917.

Since last I wrote, a fortnight ago, I have paid a couple of visits to Drury Lane, where once upon a time Nell of Old Drury, otherwise Nell Gwynne, sold her oranges at what possibly was about the same price as they are now. But I went to see the Beecham opera, not to buy oranges, so I fear I can say nothing about the aforesaid prices. The first night, after the performance of "Othello," of which I wrote before, was to see the adorable "Boris Godunoff," with, as I expected, Robert Radford in the title role. But he was ill and his place was taken by a singer named Robert Parker, of whom I had heard a good deal but from whom I had actually heard never a sound. I know he was here last season, but somehow he did not sing on the nights on which I was present. Now report tells me that he sang for some eight years at Cologne as successor to Clarence Whitehill.

Stage Deportment

This would account for his mastery of what I may call stage deportment. One of the curiosities of our opera in

English, even when so well done as it is under the Beecham régime, is that the men take so much longer to learn the elements of their business than the ladies, and are infinitely more self-conscious on the stage. Mr. Parker, however, has long got over this and moves as if he had been on the stage all his life. His Boris, then, had a good deal of the lifelike about it. The fault I found, and would not have mentioned if it had not been that so much else was really good, was that his voice lacks the tenderness which seems to me so essential, for example, in the great song of Boris in the scene with his children. Do you know Mr. Parker? [Yes, we do.—Editor.] He is doing good work here and they tell me he hails from your side.

Fine Audiences for "Boris"

The chorus was splendid in "Boris," and the performance was of high merit. Moreover, there were over 5,000 people witnesses of the first two performances, and diamonds were visible in some of the boxes, so that the house had a semblance of its pristine splendor of pre-war days. Tant mieux! We want the "swell mob" as well as the "mob" to take its opera in the vernacular. Then something may happen in the days to come.

Bizet's "Fair Maid of Perth"

Last Friday I went to see the first production of Bizet's pre-Carmen opera, "The Fair Maid of Perth," otherwise "La Jolie Fille de Perth," which, having been produced at the Théâtre Lyrique in Paris in 1867, has taken precisely half a century to reach our shores. I am bound to admit that I cannot see or divine precisely what reason Sir Thomas Beecham had to bring it over. He did bring it over, I know, because his manager asked me to write the synopsis for his program book, but I could not find a single copy of the pianoforte or any other score in London at the time, so had to forego the privilege, while he had to send to Paris for one. The book is rubbish. But the music I found to be quite charming after its kind. I don't think you know the opera on your side, for I find no reference to it in any American book of opera stories in my possession. Anyhow I risk it. The music is very dainty, of the early Bizet type, the work of an artist who was ahead of his contemporaries as artist whatever he may have been as opera manufacturer. I fear the book will put off the public who in recent years have become used to much stronger stuff than this; but all the same, those who can keep the operatic sense of history may derive a good deal of pleasure from an evening passed in the pleasant company of "La Jolie Fille," if only to find the many "quotations," of which the opera is as full as "Hamlet."

Those Starvation Concerts

There were nearly forty concerts in public places in London last week. What is more, there has been a bit of a rumpus started in the press by William Boosey, in which he points out the absolute wickedness of the greater stars of the operatic and theatrical world ousting by charity appearances their poorer brethren, or rather their sisters, from the few paid engagements that are going around at present. I cordially agree with Mr. Boosey that there is something fantastically monstrous in duchesses lending houses for "charity" concerts and swaggering afterward of the fact that their "efforts" begat £1,000 or more for

this or that "charity," while all that they have done is to collar, ad misericordiam, a few singers or other musicians very much under the weather, because of the paucity of engagements in war time, to pay them not even a cab fare and to ignore their very existence until the next time they "generously" offer their mansions for a similar starvation function.

I'd wager a good sum that I could empty many a house of its wounded audience if I got up and told the tales of some of these artists to the audience. It is a pestilent form of snobbery, and must be put a stop to. I should like to know what your arrangements are for this kind of thing, for you will have to face it, I feel sure, next winter. Anyhow, for pity's sake do not let your young struggling artists be put to shame as they are here. Make your "duchesses" allot a specific sum, a percentage of the takings, to those who really give the programs. I personally decline to have anything to do with any concerts if I know beforehand that the artists are not paid at least a small fee.

Moisevich vs. Pachmann

Last Saturday Benno Moisevich, a young Russian pianist who I believe has not yet appeared on your side, gave a Chopin recital and practically filled Queens Hall. This is in itself a triumph. I do all I can to encourage Moisevich, for he is quite young, about thirty, I imagine, and I do want the younger generation of my countrymen, my own grandchildren, for example, to learn while they are still young that Pachmann is not the only pebble on the Chopin beach. Personally I hope never again to hear (hear in every sense!) or see Pachmann again. I know he is a greatly paying proposition. But that has nothing to do with me. Nowadays he is an ultra-sentimentalist, and to my thinking but the ghost of his greater self. But the people still love his gibbering conversation with all seated in his neighborhood when he plays. Real "hero worshippers" are they. My complaint is that they lack discrimination as to the choice of their idols, and never know when to leave off!

War Gossip

Many of us over here are very anxious to hear what your moves will be now that you are in the war "with both feet," as one of your soldiers said here yesterday, in the matter of opera at the Metropolitan. It is not easy for us who have been in it from the first (however bright our "artistic" vision) to see old friends hobnobbing on terms of friendship, however "artistic" with a Hun. But do not forget that we want all your news now. The matter concerns us as never before, and the interest is widespread and will grow as time passes. We are enjoying a tremendous hot spell—such as one that would have sent my old friend Scotti trundling down to Maidenhead in his luxurious automobile in the years that the locust hath eaten! It is not easy to think about music in consequence. So forgive me if this letter is rather shorter than usual. I spent several hours today in the company of one of ours who was a member of the Balfour party and have been tremendously interested in what he told me about American mentality in regard to us and the war in the abstract as well as in the concrete, and I found that though it is heaven knows how many years since last I was in New York, nearly forty, I fear, America seems much nearer now than it did then! But I must stop.

ROBIN H. LEGGE.



JESSIE DUKE-RICHARDSON
Reader-Pianist

Jessie Duke-Richardson, Oklahoma's artist representative, captivated the audience with her charming and appealing personality. She played the fantasy selections of Schumann with fine imagination and regard for the poetic message which Schumann carries. She followed these with several readings in which she displayed a voice of luscious quality, and the negro dialect number, "Befoh de Wah," was charmingly done.—Birmingham "News."

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"Her voice is lovely, well poised, of velvety quality, and her technic is of the best."—Milwaukee Daily News.



"Miss Fischer has charm and vivacity and a very attractive manner. She enters into the spirit of each song with the ease and naturalness of a really artistic imagination."—Milwaukee Journal.

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Soprano

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"Her voice is of a fine quality and she sings with much feeling and expression, while her enunciation is a treat."—Scranton, Pa., Times.



ANNA FITZIU IN PORTO RICO WITH SOME FRIENDS AND FELLOW ARTISTS.

This gifted singer has been singing with tremendous success in the opera houses of Cuba, Venezuela and other South American countries, returning to the United States last Monday morning. Forty-five times during this—her busiest—season, has Miss Fitziu appeared in leading operatic roles, including Tosca, Manon, Isabeau, Marguerite in "The Damnation of Faust," Nedda in "Pagliacci," etc. So delighted was the public with her singing of Tosca that she was obliged, owing to the demand, to sing this role five times within twenty days. Next season she will remain on the northern continent, opening September 1 in Mexico City, with the Sigaldi Opera Company, singing Desdemona to the Otello of Giovanni Zenatello.

"GOOD MUSIC A NECESSITY RATHER THAN A LUXURY," SAYS JAMES DEVOE

Frances Ingram Under Devoe Management

Unsettled business conditions are a matter of imagination, rather than fact, according to James E. Devoe, the Detroit concert manager, who has just returned from a long business trip in which he has covered many of the States of the Middle West, East and the South.

"Everywhere there is evidence of the reality of the grim fact that we face a serious situation," said Mr. Devoe, "but there is also evident the fact that this is not the time to retrench in our regular channels of business. At no time in my experience has it been more evident that good music is a necessity rather than a luxury as some would have us think. Take my own State of Michigan for in-



NATALIE FARROW, ONE OF THE SOUTH'S LEADING DANCERS, AND JAMES E. DEVOE, WELL KNOWN MANAGER, "Snapped" on the terrace of the Piedmont Driving Club, Atlanta, Ga.

stance. I have been laboring for several seasons to induce several of our cities to support Philharmonic Courses such as we have in Detroit. Until this season it has seemed almost impossible to arouse sufficient interest to make this possible. At Grand Rapids a group of enthusiastic young ladies have for several years conducted a fine series of concerts. At Port Huron the Port Huron Times Herald, through its manager, E. J. Ottaway, has co-operated with the Ladies' Musical Club, of which Mrs. John Rice is president, in presenting an annual series of three concerts. Last season Flint was placed on the musical map through the energy of Joseph Gillespie who presented a series of five concerts.

"All of the above courses are to be continued next season and I am glad to say that Bay City, Saginaw, Lansing



FRANCES INGRAM,

Contralto, who is a favorite both in opera and in concert, and who will be under the management of James E. Devoe next season.

and Battle Creek are to be added to the list. In Bay City the necessary enthusiasm has been created by Louis Weadock, one of the city's best boosters. The Bay City course will include Mme. Homer, Detroit Symphony Orchestra, Ethel Leginska, Frances Ingram, Efreim Zimbalist, Mabel Garrison and Lambert Murphy. At Saginaw we will have Amelita Galli-Curci (this recital, by the way, to open her 1917-18 season), Rudolf Ganz, Detroit Symphony Orchestra, Frances Ingram, Alma Gluck and

Mme. Schumann-Heink. The Lansing Course will include Mme. Galli-Curci, Rudolf Ganz, Detroit Symphony Orchestra, Frances Ingram, and one artist yet to be announced.

In addition to these endeavors throughout the State of Michigan, Mr. Devoe will present an unusual list of artists in his Detroit series, among them being Mabel Garrison, Sophie Braslau, Lambert Murphy, Clarence Whitehill, Fritz Kreisler, Efreim Zimbalist, John McCormack, Lucy Gates, George Barrère, Mme. Galli-Curci, Frances Ingram, Alma Gluck, Maria Gay, Giovanni Zenatello, Josef Hofmann and Mme. Schumann-Heink. A hotel series is also being planned by Mr. Devoe for Detroit introducing Rudolf Ganz, Blanche DaCosta, and several other well known artists.

Mr. Devoe is also busily engaged in booking the appearances of Frances Ingram, contralto, and is considering the direction of several attractions of merit, details of which will be announced later.

The appearances of Frances Ingram, contralto, during the 1916-17 season, made for her a host of new friends in addition to endearing her the more to her former admirers. Miss Ingram was heard in recitals from coast to coast and was received most enthusiastically wherever she appeared. No young artist in recent years has received more enthusiastic praise than has been accorded Miss Ingram during the past season. Philip Hale, of the Boston Herald, designates her as "an unusually interesting singer." James H. Rogers, the well known composer and critic of the Cleveland Plain Dealer, speaks of Miss Ingram "as a new star of uncommon effulgence, one destined to high place and honors." The critic of the New York Sun was emphatic in the statement that she has a genuinely "pure contralto." Edward C. Moore, critic of the Chicago Journal, calls Miss Ingram's "one of the gorgeous voices of the world." Stanley K. Faye, of the Chicago News, refers to her as "one of the most beautiful contraltos that America has produced." And Frederick Donaghey, of the Chicago Tribune, says that Miss Ingram is "potentially the best of American contraltos and the possessor of one of the world's loveliest singing voices." Similar comments have been made by the critics in every city where Miss Ingram has appeared.

During the past season Miss Ingram was the guest of honor at receptions given by musical societies and Rotary

Clubs in many of the cities which she visited. Following a short rest of two weeks spent at Marquette, Mich., Miss Ingram already has started rehearsals for the season of opera to be given at Ravinia Park near Chicago during July and August.

A busy season is being planned for Miss Ingram by her manager, James E. Devoe, who is most enthusiastic concerning her success. Miss Ingram has been re-engaged for many of the cities in which she appeared during the past season.

Mayer Artists for Civic Concerts

Three of the artists under the management of Daniel Mayer will be heard at the New York Civic Orchestral Society concerts. On Sunday, July 15, Max Pilzer will play the Bruch concerto and on July 18 Maurice Dambois, cellist, and Leon Rothier, basso, will be the soloists.



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MUSICAL COURIER READERS

Imitation Is Flattery

40 Avenue Road, Regent's Park,
London, June 15, 1917.

The Editor, Musical Courier:
Sir—If it be true that "imitation is the sincerest form of flattery," then I ought to feel highly complimented by the description given in the Musical Courier some time ago under the heading "New Saenger-Victor Course." For, every word of that description could with equal accuracy be applied to the "Phono-Vocal Method" which I invented, perfected, and registered exactly eight years ago (how time flies!) before leaving New York.

This system of mine for teaching and learning singing with the aid of phonographic records was not the kind of thing that could be patented. I have always known, therefore, that some day or other it would probably find imitators; and if so, who better fitted to lead the way than my good friend, Oscar Saenger? He has experience, reputation, success, everything to justify him. He has added his brains and his name to a practical and useful achievement, including the same number of discs and "lessons" (with an extra set for mezzo-soprano), the same plan of study, the same "supplementary textbook," in short exactly similar material to that embodied in my "Phono-Vocal Method."

I do not complain of this imitation. I have not yet seen it; and if it has commercial value, which I naturally suppose, I feel sure that the Music-Phone Method—the agency responsible for the sale and distribution of my invention in the United States—will meet it with a sturdy competition. But, sir, there is just one little point to which I take objection, and that is the assertion that the Saenger Course is based on a principle "which for the first time is now applied to singing in a new and original way."

It seems to me that the statement in question is neither accurate nor fair. Besides, there is no real need for it. The idea of the Method is one that recommends itself. Imitate it, reproduce it, call it by your name if you will. But do not call it yours, and do not call it new.

Trusting to your habitual fairness to publish this letter, I am, sir,
Yours faithfully,
(Signed) HERMAN KLEIN.

Volpe Conducts City Concert

The big stadium of the City College, New York, held a huge throng of music lovers on Sunday evening, July 8. Arnold Volpe, with his concert band, provided excellent music. The program numbers were "Coronation March" from "The Prophet" (Meyerbeer); overture, "Robespierre" (Litolff); fantasy, "Aida" (Verdi); "The Rosary" (Nevin), a trumpet solo played by Harry Glantz; "Dance of the Hours" from "Gioconda" (Ponchielli); overture, "Light Cavalry" (Suppé); selection, "Carmen" (Bizet); "Espana" (Waldteufel); "Humoresque" (Dvorák); "American Fantasy" (Herbert).

Encores were given after the Dvorák number and after Mr. Glantz's solo, and the "Dance of the Hours" was repeated in part. The conductor secured a truly admirable lightness and grace in the latter number. The "Marseillaise" theme in the "Robespierre" made a special appeal. Perhaps one of the most enjoyable numbers was the waltz

"Espana," to which Mr. Volpe gave artistic expression. The "Carmen" music was also exceptionally well given. The conductor shared with his men the generous and deserved applause of the audience, which evidently appreciated conductor and his band as well as program. "The Star Spangled Banner" began the program and "America" closed it. It was noticeable that upon the appearance of "The Star Spangled Banner" in Herbert's "American Fantasy" the audience at once joined in.

United States Tour for Isolde Menges

One of the most talented of violinists, Isolde Menges, who made a name for herself during the last three years in London and the leading European centers, is to fill a series of engagements in Canada and will tour the United States next season.

Miss Menges made a very favorable impression at her New York recital, which took place at Aeolian Hall. The New York Times, October 22, 1916, said:

Miss Menges is highly gifted and is an accomplished violinist. She has a tone of great power, of emotional warmth and searching expressiveness that is eloquent of a glowing and ardent temperament; an admirable technical equipment, energy and elasticity of bowing, a precision upon the finger-board that maintains the accuracy of her intonation even through her most tempestuous outbursts. Her style is one of dashing impetuosity that is stirring and contagious.

English Musicians Fall

Rifleman Frank M. Jephson, L. R. B., has died of wounds in France, at the age of thirty-one. He held a position in the Orchestral Company, and was well known as a composer of light piano pieces. The death is announced in action of Lance Corporal W. Graham, Q. W. Rifles. He was the son of the editor of the Musical Herald, and was for some time assistant secretary of the Stratford Musical Festival.

ALICE NIELSEN SUMMERING

These characteristic illustrations show that very busy and successful prima donna, Alice Nielsen, enjoying a brief summer vacation at her charming bungalow camp, near Harrison, Me. Miss Nielsen has fitted up her little domicile in simple but extremely picturesque fashion and in perfect accord with the beautiful natural surroundings of the place. It must not be supposed, however, that the singer is idling entirely, for interspersed with walks, fishing and boating trips are hours of hard study which Miss Nielsen spends preparing her role in "Kitty Darlin'," the comic opera in which she is to star next season under the management of Morris Gest. The music is being written by Rudolph Friml.

Boguslawski Played "Summer" Program for National Credit Men

One of the features of entertainment at the convention of the National Credit Men's Association during their convention in Kansas City was a piano recital given by Moses Boguslawski, on the afternoon of June 21, at the Mission Hills Country Club. There were several hundred representatives of this organization who listened to Mr. Boguslawski's performance with a great deal of interest. Mr. Boguslawski gave what he calls a "summer" program, which consisted of the following: Pastorale, gavotte, Scarlatti; minuetto, gavotte, Sgambati; prelude, D flat, waltz, C sharp, waltz, A flat, etude, G flat, Chopin; "Dream of Love," Liszt; "Spinning Song," Mendelssohn; "Shepherds Hey," Grainger; Campanella, Paganini-Liszt.

Lydia Locke to Take Own Company on Southern Tour

Lydia Locke has just signed an agreement to take her own company through the Southern States, the tour to start in Washington, D. C., and to extend to Houston, Texas. It is possible that six or eight dates will be secured in Texas before she dissolves the company.

Miss Locke, who is going to the Coast for an operatic engagement in the early spring, has been working very hard on her repertoire under Maestro Sibella's direction. She also is studying Italian with the assistance of Sibella and German with Emma Essinger. The soprano is said to have discovered an extraordinary young violinist, native of her own home town, and contemplates including this young artist in her concert company.

Yvonne de Tréville Takes Leading Part in Fourth of July Celebration

Members of the Patriotic Song Committee were kept busy during the Fourth of July celebrations, and among the most active was Yvonne de Tréville, who sang "The Star Spangled Banner" and "The Battle Cry of Freedom" to several thousand people at the Battery Park meeting in New York City. The splendid voice of the high lyric soprano rang out clear and full above the band that accompanied her, and the enthusiasm she roused evoked memories of the time when Jenny Lind sang in Castle Garden half a century ago, just a few yards away from the band stand where De Tréville sang last week.

Mme. Morrill in Boston

Laura E. Morrill, whose New York studios are located in the Hotel Majestic, will teach at her Boston studios, in the Pierce Building, on Saturdays during the summer.

ALICE NIELSEN'S IDEAL SUMMER HOME.

A group of pictures, showing both the interior and the exterior of the prima donna's delightful summer home at Harrison, Me., and two views of her in her private launch on the lake.



ABOUT ARTISTS AND ADVERTISING

Some Reflections on Fame and Engagements and How They May Be Secured

By ADA CRISP

(Specially written for the MUSICAL COURIER.)

I may be permitted to state at the outset of this article that I am neither a publisher nor an advertising solicitor for the music journals, and that I have not a desire to put an edge on my own axe. I write this solely from a conviction that the average artist is so vitally affected by that curious phenomenon, the artistic temperament, that he or she is usually quite blind to the best—I almost said the only—way to become famous and prosperous.

The needful thing is printers' ink. When printers' ink is carefully mixed with talent, the result is as certain as that of a mathematical theorem. The man who made Sapolio better known than Napoleon Bonaparte is Artemus Ward. He ought to know something about publicity, yes? Well, Artemus says that all advertising is good, and that some is better, and he clearly conveys the idea, therefore, that there can be no bad advertising. Hence it follows that every time an artist's name appears on paper where some one's eyes may see it, a distinct advantage necessarily must accrue to the said artist.

Now, I have heard many a singer say: "Why should I advertise in a music journal? The dailies give me notices, and I never advertise in them; why should I pay money to the music journals?"

That's easy to answer.

The daily papers have an enormous revenue on which to draw for support. The dry goods houses, the food product people, the clothing and the goodness knows what people advertise with them. The music papers are published for one specific purpose, to convey music news to the public, or that portion of the dear public which has the good sense and cultivation to appreciate this form of art. They therefore have no claim to speak of, upon the great ocean of general advertising. No immense reservoirs of profits are theirs so that they can publish expensive journals without the direct and constant support of the persons whose interests are most advantageously affected by the publication of this class of advertising and news.

I believe I have thus, in a few words, made it quite clear why each and every musician, every person who draws even a dollar from the pursuit of music, directly or indirectly, should do his share toward the support of honest fair-minded music journals. You pay your share of the general tax burden, even though you own no real estate and are domiciled in a boarding house; you pay the landlady, she pays the owner, and he pays the State with your money. You derive benefit and protection from the State, you do much the same for the music journals, and—let me whisper it in your ear—you actually have a duty to perform in the one case as in the other. Music journals have every reason, so far as you are concerned, to exist and to expect to receive advertising.

If your name never is to appear in cold type, and you are to look for fame as the result merely of the casual talk of one person who has heard you sing with another who has not been so blessed by the gods, you may in time become celebrated, but you also may be dead. The post-mortem fame of a Rameses the Great is not of the most profitable sort.

The first people to whom your name should be made familiar are the managers. They must not only hear of you yourselves, but they must be made to believe that you

are more than equally well known to other folk who pay out their cash and get orchestra seats through the box office window. Managers nearly always use the music papers, and certainly always read them. So we will assume it is understood that the managers come to know about you, and that you are alive and very active. The next thought is, you must continue to keep your name before them, precisely as Schlitz's beer finds it necessary to do so. It is one of the easiest things in this world to be forgotten by the public and the impresarios. If you think fame more permanent than the odor of the rose, ask some of the old "once-weres," who, God bless them, always are plentifully in evidence.

Then, your advertising which comes before the eyes of possible employers must be backed up by prospectuses or artistic circulars, or some form of easily distributed printed matter, for this latter convinces the managers still more firmly that you are in the alive, and not in the dead, class. If you were a manager, would you not prefer to work in the interests of people who sought to increase the box office receipts? You certainly would. At the same time you are using the music papers to keep yourself in the managerial eye you are also inevitably getting into the spotlight with all other musical persons. Never let people have to ask concerning you, "Where is Mme. Top-note nowadays?" So far as you can do so, have other artists of every kind and class know what you are doing. Do not expect to bury your talent, like the unprofitable servant in the parable, and imagine it will pay you Standard Oil dividends.

I can tell you at this point something about editors that may be of service to you. They never dodge news about people, as some artists think they do. On the contrary, the life of an editor is one long effort to get news, to gather in interesting facts, if possible of the sort the other competing editor has not collected, but at all events, to take in all the points of interest he can. Therefore, try to be interesting, to do interesting things. If you accomplish this, and you desire publicity, you can get a certain amount of it. Remember the editor man is a sort of telephone that enables you to talk to thousands of men and women. He is, potentially, all those persons. If you tell him anything of real interest, be sure he will not have to be informed that it constitutes news. He has a sixth sense which tells him that unerringly.

So, by this time, you see you are in the advertising columns and now and then in the reading columns, as well. It has cost you very little, at any rate, and in all probability it has cost you nothing at all, for you will by this time have secured one or two engagements of some kind from the fact that you are growing known, and therefore are among the "desirables" of the profession.

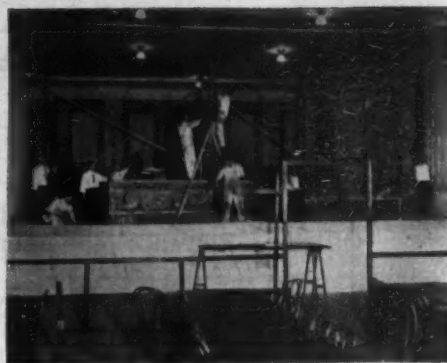
And now we come to the third class of people who read what is printed about you. This is the general public. It includes prospective pupils, if you are a teacher. Primarily, you advertise in order to reap some direct financial advantage, don't you? If so, be sure you do not make the mistake of expecting your advertising to do everything without any help on your part. You must aid the advertising by your own personal efforts, if you wish it to bring you results of the most satisfactory character. For illustration, what do you do when you receive an application from a prospective pupil in Wichita, Kans., or from Medicine Hat, N. D.? Do you merely write that inquirer as few facts as you can, stating your terms, and not assigning one single reason why the prospective pupil should study under your tutelage? Or do you send a clear, convincing and well-printed prospectus, telling you are; why you consider yourself the one teacher above all others who can make a capable singer out of the raw product? You must recollect that in some sense, music is a business. True, you do not have any merchandise to sell, but you do have its equivalent—that is, service. You ought, therefore, to follow up those inquiries you receive as a commercial house follows up its prospective customers, and keep up this work until you are quite sure that you cannot get them, or you do get them.

It is argued among advertising experts that as much effort and money should be expended in turning an inquiry into a sale as is laid out to secure the inquiries in the first place. Very little reflection will enable you to see exactly why this is so. Suppose you go a-fishing; you get a bite; then your work begins in earnest, does it not?

There is much confusion of thought in the minds of professional people regarding one point in advertising. Advertising is not an expense, it is merely an investment, and one on which you expect to realize a handsome profit. You are not throwing your money into the streets, you are doing precisely what John Wanamaker and Altman and Marshall Field are doing.

If you have been following this argument, you have been agreeing with me that the facts are about as set forth. Then why not act as soon as you can? Seize every possible means to attract the attention of that part of the general public that employs artists, as churches, women's clubs, etc., and also of your colleagues; lastly, but by no means the least important, the attention of those average men and women who march in life's great procession. If you teach, reach out for pupils in the most approved manner. Physicians and lawyers are handicapped as compared with you. They have some folly they call "professional ethics" that prevents their asking for the dollars they are so eager to obtain. You are in a sensible profession, one in which it is possible to make wares of talent turn into commodities of cash value.

Again: the importance of using the music journals becomes especially evident when the great difficulty in secur-



CONSTRUCTING THE STAGE IN THE GYMNASIUM OF COLUMBIA UNIVERSITY, FOR THE SEASON OF OPERA TO BE GIVEN THERE JULY 17 TO 31.

ing notices in the dailies is taken into consideration. The pressure of news matter on the columns of the latter is always very great, and this is especially the case when there is war. A Caruso can have all or more than he wishes. All artists are not Carusos, however, and must be contented with less. Even a good press representative has to have a news peg on which to hang a story, or it will only be consigned to the waste-basket. When one realizes that in the case of the music journals, one can to some extent secure the indispensable publicity, and that in the dailies one cannot do this at all, or only in a very limited degree, the best course to pursue is very plainly mapped—use the music journals, of course!

Martinelli Sings Mass for Workers on July 4

At a mass conducted July 4 at the Catholic Church in Monroe, N. Y., for soldiers and sailors who had enlisted, Giovanni Martinelli, who is one of the summer residents there, assisted to the great delight of the boys in blue and khaki.

FLORENCE MACBETH

PRIMA DONNA COLORATURA

She made up a program, such as is seldom accomplished on the concert platform, one that was welcome for its own sake as well as for its contrast with the ordinary sequence of songs—said the Chicago Daily News recently.

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THIRTY CONCERTS NOW ARRANGED
FOR COMING SEASON

HAENSEL & JONES, AEOLIAN HALL, N. Y.

ATTRACTIVE PROGRAMS MARK NINTH WEEK OF BOSTON "POPS"

Ester Ferrabini, Grace Bonner Williams, Martha Atwood Baker and Mario Laurenti Are the Soloists—Cara Sapin Presents Pupils in Manchester—Albert Stoessel Marries Julia Pickard—Heinrich Gebhard Gives Musical Tea—Irma Seydel Plays Fifty-First Concert—"Get-Together Club" Elects Officers—Florence Jepperson Summering at Oak Bluffs—Notes

The ninth week of the Symphony Hall "Pops" was marked by many interesting features, not the least of which were the attractive programs provided nightly by Conductor Jacchia, whose repertoire seems to be inexhaustible. At every concert except one a popular artist appeared as soloist. The exception was the night of the Fourth of July, when the orchestra played a special patriotic program. At this concert, Stephen Townsend again conducted his male chorus of fifty voices, which were heard in Townsend's "My Country, 'Tis of Thee" and the "March of the Men of Harlech," traditional Welsh. To round out the festivities, the audience was given the opportunity to sing both "America" and "The Star Spangled Banner."

But one soloist new to these concerts appeared during the week. That one was Grace Bonner Williams, soprano, who, on Tuesday, sang "Depuis le jour," from "Louise," and the waltz song from "Romeo and Juliet." Mrs. Williams is considered justly one of the most distinguished of New England artists. Her voice is a high lyric soprano, of phenomenal purity, smoothness and brilliance. Her numbers were received with great acclaim by the audience, and she added several encores.

Ester Ferrabini, the splendid dramatic soprano, wife of Conductor Jacchia, appeared twice during the week, on Thursday, "Italian Night," and again on Saturday. The soloist on Monday was Mario Laurenti, the young Italian baritone. On Friday, Martha Atwood Baker, the charming Boston soprano, made her second appearance. Each of these soloists was eminently successful in his or her selections, being recalled time and time again and adding extra numbers.

The audiences throughout the week were both large and enthusiastic, and on the night of the Fourth, every available space was occupied.

Cara Sapin Presents Pupils in Manchester Recital

Cara Sapin, the well known contralto and vocal teacher, recently presented a number of pupils from her class in Manchester, N. H., in a recital of songs at the City Mission Chapel. An appreciative audience of good size attended, applauding alike the interesting program and the excellent work of the pupils. The latter were John Fifield, Mrs. Berthilda Pichette, Lila Fish, Marion Fair-

banks, Bertha Woods, Blanche Blondin, Eva Plourde and Beth Garmon. Mme. Sapin herself played the accompaniments, her artistic performances adding to the general pleasure.

The comment of the Manchester Leader was, in part, as follows:

An altogether meritorious and enjoyable song recital was given last evening by the pupils of Madame Cara Sapin, of Boston. Mme. Sapin has many friends among music lovers of Manchester, who are much interested in her splendid work, hence the great delight in the excellent results shown by her pupils.

Albert Stoessel Marries Julia Pickard

A marriage of unusual interest to the musical world was that of Albert Stoessel and Julia Pickard, which took place at the home of the bride's parents in Auburndale, June 27. Mr. Stoessel is one of the most promising of the younger American violinists. For the past three years, he has made his home in Boston, but has played extensively throughout the country. Miss Pickard, whom Mr. Stoessel met while in Europe prior to the war, is also a violinist, and since returning to America has been one of his most talented pupils. She is the daughter of Mr. and



AGIDE JACCHIA.

Winning success as conductor of the Boston "Pops."

Mrs. Charles Dix Pickard, and a member of one of the oldest families of Auburndale.

The wedding was a quiet affair and a surprise to all but the intimates of the young couple. Edna Stoessel, a sister of the groom, was the maid of honor, and Norman Pickard, a cousin of the bride, acted as best man. Rev. William C. Gordon, of the Auburndale Congregational Church, officiated.

After the ceremony, a wedding breakfast was served, following which Mr. and Mrs. Stoessel left for Colorado Springs, where they expect to spend the summer.

Irma Seydel Plays Fifty-first Concert

The past season has been a busy period for Irma Seydel. On June 28, she played her fifty-first concert, a joint appearance at Huntington Chambers Hall with Anne Hathaway Gulick, the young Cambridge pianist who made her debut last winter in a series of three recitals. Miss Seydel is now recognized as one of the foremost American violinists of her sex. Her career has been a brilliant one, but her unusual gifts and exceptional ability more than merit the many signal honors that have been showered upon her. Already Miss Seydel has a number of important bookings for next season, and she expects to spend a large part of the summer preparing a new and extensive repertoire for use then.

Heinrich Gebhard Gives Enjoyable Musical Tea

Heinrich Gebhard, the distinguished pianist, composer and teacher, entertained a few friends and old pupils at an informal musical tea on the afternoon of June 29 at his residence in Brookline. Mr. Gebhard proved a charming host, and the affair was in all respects delightful. An hour of music was given by Pauline Danforth, one of his younger pupils, who expects to make her debut professionally next fall. Her selections included the second and third movements from MacDowell's "Norse" sonata, a rhapsody by Dohnanyi, "Ondine," by Ravel, a nocturne by Richard Platt, and two short pieces by MacDowell. Miss Danforth played this varied program excellently. She has musicianship, a good technical equipment and promising ability as an interpreter.

Following an interlude during which refreshments were

served, Mr. Gebhard acceded to the unanimous urge of those present to exhibit some of his recent work in composition. He first played excerpts from a set of six waltzes for two pianos, which he has just completed. These little pieces, effectively wrought, are cohesive, yet well contrasted. They probably will be heard next season, and should prove a valuable addition to the literature. After the waltzes, Mr. Gebhard gave an outline of the first movement of his fantasy for piano and orchestra. This is a prodigious work, and one that would seem destined to take rank with the first American compositions. It is in two movements, the first of which only is completed. Mr. Gebhard expects to work on the second movement this summer, and hopes to have it in readiness for performance next fall.

Ditson's "Get-Together Club" Elects Officers

At the recent annual meeting of the "Get-Together Club" of the Oliver Ditson Company, the following officers were elected for the ensuing year: William Arms Fisher, president; George H. Shirley, vice-president; Henry O. Ladd, secretary, and William Reilly, treasurer. The directors are Messrs. Winkelman, MacLaren, Canavan, Oeffinger, Chapman, Pulverman, Porcella, Rae and Hermitage.

Florence Jepperson to Spend Summer at Oak Bluffs

Florence Jepperson, the charming young contralto, who forsook Boston a year ago to return to the home of her parents in Provo, Utah, will spend the summer at Oak Bluffs, the popular South Shore resort, where she has been engaged as a member of the quartet at the Union Summer Church. Miss Jepperson has many friends and admirers here, who will welcome her proximity, and it is hoped that a renewal of old associations will persuade her to resume residence in Boston next fall, as her loss to musical circles has been keenly felt.

Notes

Bainbridge Crist, the composer, is spending the summer at South Yarmouth, Mass. Mrs. Crist and the heir apparent are with him.

The first of Mrs. Hall McAllister's annual series of North Shore musicales will take place on July 13 at the home of Mrs. Godfrey L. Cabot, Beverly Farms.

Elizabeth L. Lacker presented a number of her piano pupils at a recital on June 27 at the Hotel Tuileries. Miss Lacker will spend the summer at her home in Lexington, continuing her classes at the Pierce Building.

According to word recently received, M. Georges Longy and his daughter, Renée Longy, have arrived safely in France, after an uneventful trip. Mme. Longy met them at Abbeville, and the family are now summering on their estate at Monfrier, Somme.

V. H. STRICKLAND.

The Perfields Prepare for Summer School

The following is an extract from the Chicago Evening Post and tells of the doings of the Perfields:

Effa Ellis Perfield Music School has taken the third floor of the McClurg Building, 218 South Wabash avenue, for its summer school, which convenes July 9 to 28. The Perfields, after a successful winter in New York, have enrolled a large class for the summer. Mrs. Perfield will instruct in her specialty, Antoinette Ward, of New York City, will present her method of memorizing, a unique system for concentration, which enables pupils to memorize music definitely, accurately and quickly, giving the performer poise and control in public playing. Miss Ward also has work in hand development and manipulation without mechanical devices. It establishes conditions for effective technical work. Monday afternoon, July 9, at 3 p. m., at the Effa Ellis Perfield Music School, Miss Ward will use pupils and give a free demonstration of her memorizing and hand development work, to which teachers and students are invited. Maude Ayer Meserve, of Los Angeles, normal teacher for Mrs. Perfield, will present her nature music course for children under seven years. This course correlates perfectly with the Effa Ellis Perfield teaching system, because it is based on the pedagogy of inner feeling, reasoning and drills. Lena Worth Chambers, of Portland, Ore., is returning to Chicago to take charge of the piano work of the Perfield summer school. She is the author of a book on technique and also a book of little pieces for beginners. Mme. Barreux Parry, of Chicago, who is the author of "Local Limitation and Its Elimination," will give a special course. Mrs. Perfield invites teachers to attend her first session, 9 to 12 o'clock, July 9, free of charge.

Marta Wittkowska as Farmer

Marta Wittkowska is spending the summer in Syracuse, N. Y. At the present time—and for that matter for the rest of the summer—she will be learning a new role, but not an operatic one. The charming singer is delving into the mysteries of farming. What is more, she has planted onions, radishes and lettuce, and a great many more sturdier vegetables. In other words, Mlle. Wittkowska is one of the women who are doing their best to cut the high cost of living.

The writer received a long clipping taken from one of the Syracuse daily newspapers, which told at length about her success in growing flowers and now vegetables. Accompanying the article was a picture showing the singer, with her well shod foot on a spade pushed into the rich soil. Her fellow worker was Toodles. Toodles is a little white dog which was presented to the singer during her engagement with the Cosmopolitan Opera Company in New York last season.

Gertrude Auld to Open Summer Series

Gertrude Auld, the New York soprano whose initial recital in Boston a few weeks ago was such a pronounced success, will open Mrs. Hall McAllister's series of North Shore musicales at the residence of Mrs. Godfrey L. Cabot at Beverly Farms, Mass., on Friday, July 13. Mrs. McAllister's summer series is quite as popular with the smart folk who constitute the summer colonies in Manchester, Beverly, Magnolia and Pride's Crossing as were her winter concerts given at the Hotel Somerset, Boston, for several years.

This year Mrs. McAllister is confining herself to two matinees, the second to take place on August 3 at the summer home of Mrs. John W. Blodgett at Pride's Crossing. The artists for this event will be Arthur Hackett, the Boston tenor, and Carolyn Cone-Baldwin, pianist.

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ROSA RAISA AND HER CAR IN WHICH SHE IS EXPLORING NEW JERSEY.

The gifted artist of the Chicago Opera Association writes from her summer home in Spring Lake that she is enjoying every minute.

Soder-Hueck Pupil's Busy Summer

Elsie B. Lovell, contralto, has returned from Brockton, Mass., where she was the guest of Mrs. B. W. Field, a sincere admirer of Miss Lovell's art. The contralto was heard at a delightfully informal musicale. On June 19, Miss Lovell was soloist with the Deems Literary Society, at Westerleigh, S. I., when she sang before a large and enthusiastic audience. Her numbers included arias in French and English, and she made a special impression with her French numbers, particularly one by Dalcroze, "Light" (Bauer), "You Curly Headed Baby" (Clutsam), and "My Love Is a Muleteer" (De Nigero) were sung with fine emotion, and "My Lover He Comes on the Skee" (Clough-Leigher) brought forth prolonged plaudits.

Miss Lovell has been engaged for part of July and the greater part of August to sing at the Balsams, Dixville Notch, N. H., in the White Mountains, this being her third year at that beautiful resort, where her fine singing has made her many friends and admirers. Indications promise that next season will be well filled with excellent engagements. Mme. Soder-Hueck, who is Miss Lovell's only instructor, has every reason to feel proud of her pupil's progress.

Unique Musical Contest

The New York Evening Mail is offering several prizes, the first of which is a \$200 talking machine, for an article not to exceed six hundred words—cast in any literary form which the writer may desire—on the subject of music in the home. Topics that may be touched on are, the importance of music as a factor in family life; also as to whether or not the home music pages which have been published in the Mail and many other papers for a year past, have been of direct benefit in the home. Contributions should be sent to the editor of the "Music in the Home" page, 25 City Hall place, New York. The contest closes at the end of July.

Sousa and Hubbell for "U. S. A."

The name of the next Hippodrome production here is to be "U. S. A.," and John Philip Sousa and Raymond Hubbell (composer of "Poor Butterfly") have been commissioned to write the music.

Christine Langenhan and Evelyn Starr Help to Raise \$5,000

It was a cordial and enthusiastic audience which greeted Christine Langenhan, the Bohemian soprano, and Evelyn Starr, the Canadian violinist, at the Central Auditorium in Brooklyn, where they appeared recently at a concert given under the auspices of the Y. M. C. A. for the benefit of the American Red Cross. The audience was quick to recognize the excellence of Mme. Langenhan's art, manifesting its appreciation with prolonged applause. After rendering the aria from "Cavalleria Rusticana" (Mascagni), Mme. Langenhan sang a group of French and English songs. Among these was "Morning," by the gifted

young American composer, Mana Zucca, and this so delighted the audience that it insisted upon a repetition. At the conclusion of the group, in which the composers, in addition to Miss Zucca, were Massenet, Saar and Rummel. Mme. Langenhan sang "My Love Is a Muleteer," by De Nigero.

As her contribution to the enjoyment of the program, Miss Starr played a group of Brahms and other numbers including "Ave Maria," "Cradle Song," Couperin's "Little Wind Mill," etc. The splendid technical and artistic resources which are Miss Starr's never fail to win for her the admiring praise of those who listen, and this occasion was no exception to the general rule.

Mme. Langenhan was heard also on July 4 at the concert given for the benefit of the Red Cross at her summer residence in Douglas Manor, L. I., which was given under the auspices of the Douglas Manor Club, and where she also met with great success.

Julia Claussen in the East

Julia Claussen, the distinguished contralto, is now at Bayside, L. I., where she will spend part of the summer, and is as usual at work studying new things for opera and concert.

When she is not singing, Mme. Claussen looks after her flowers, of which there are plenty around her home. On the way from Chicago, Captain and Mme. Claussen, and their two daughters stayed over at Niagara Falls for a day or so. This was their second visit to the Falls, the first being a couple of years ago, when they saw them in the winter time. The accompanying snapshots of Mme. Claussen and her two daughters were taken by the Captain while at Niagara Falls.



JULIA CLAUSSEN AND HER DAUGHTERS, BOJAN AND SONJA, AT NIAGARA FALLS.

companioning snapshots of Mme. Claussen and her two daughters were taken by the Captain while at Niagara Falls.

New Kalman Operetta

Emmerich Kalman's Hungarian operetta, "The Czardas Princess," produced in Vienna not long ago with some success, has been made over into an American version, to be known as "The Monte Carlo Girl." Messrs. Klaw and Erlanger plan to present the Americanized adaptation here next fall at the New Amsterdam Theatre. Among those already engaged for leading roles are Wilda Bennett and Thomas Richards, both well known from former musical productions on Broadway. Joseph Urban will design the scenery.

Randall Hargreaves in Massachusetts

Randall Hargreaves is spending the summer most delightfully at Duxbury, Mass., at the summer home of his cousin, Mallinson Randall of the Hill School, Pottstown, Pa.

Washington Conservatory

Moves to New Quarters

Owing to the necessity for increased space, the Washington Conservatory of Music, E. Ladovich, director, which was located formerly at 1212 Connecticut avenue, has removed to 1408 New Hampshire avenue. This building is situated in a fashionable locality, adjoining Dupont Circle, the Conservatory occupying nearly half a block. A department of classic dancing and expression with Mme. Randall in charge has been added to the curriculum of the conservatory. Eminent instructors in each department include E. Ladovich, formerly of Petrograd, violin; Isabel Garvin Shelley, vocal; Mme. C. Curth Grant, piano; May Eleanor Smith, theory, harmony and counterpoint; Dore Walton, cello; Robert Cary Stearns, viola and orchestration; Mme. E'Destainville Gaillard, French, etc.

At a recent faculty concert, an interest program was presented, including vocal, violin, piano, and readings. The choir of the Kendall Baptist Church, which is under the direction of Mrs. Shelley, assisted in the following program:

Chorus, "Love's Old Sweet Song," choir; reading, "Squire's Bargain," Mrs. Gardiner; soprano solo, "One Fleeting Hour," Miss Crowder; violin obligato by E. Ladovich; reading, "Hesekiah Bruce," Mrs. Spencer; song, "Bliss Are the Heavens," Kendall Glee Club; violin solo, E. Ladovich; soprano solo, "The Waking of Spring" (Del Riego), Mrs. Shelley; reading, "Widow Spriggin's Daughter," Mrs. Gardiner; soprano solo, "Dreaming," Miss Wilber; piano solo, "Troisienne Meditation," Mr. Garner; song, "Twilight Star," Kendall Glee Club; mixed quartet, "Just a Wearyin' for You," Misses Wilber and Fauce and Messrs. Corder and Wakeman; baritone and tenor duet, "Who Knows," Messrs. Wakeman and Comer; male quartet, "Early Spring," Messrs. Comer, Corder, Wakeman and Elkin; chorus, "Old Folks at Home," choir; male quartet, "Star of Peace," Messrs. Comer, Corder, Wakeman and Elkin; soprano obligato by Miss Wilber; reading, "Rosalind's Surrender," Mrs. Spencer; finale, "The Star Spangled Banner," chorus and audience.

George Harris, Jr., en Route

George Harris, Jr., who is at Bar Harbor for the summer as usual, will give his annual recital there at the Building of Arts on July 28. His program will be made up to include several of the novelties introduced in the course of his two New York recitals of last season. En route to Bar Harbor Mr. Harris visited his alma mater at Amhurst during commencement week, where his singing of "The Battle Hymn of the Republic" was a feature of his class dinner. Three days after his arrival in Bar Harbor this popular tenor was asked to open the Red Cross ball by singing "The Star Spangled Banner."



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THE MUSICAL COURIER EXTRA

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Devoted to the interests of the Piano Trade.

Often a singer's good appearance does not save her from making a bad appearance before the public.

Age cannot wither nor custom stale the infinite variety of the persons who think they can make money at managing grand opera.

"We have a tenor in our town with the most perfect renaissance in his voice," said the lady visitor to a New York concert room not long ago. Renaissance is good—decidedly good. We wish many old artists could have a renaissance of their resonance.

In this issue of the MUSICAL COURIER, the Wolfsohn Bureau announces that the young Russian violinist, Jasha Heifetz (or Sacha Haifitz), another Auer phenomenon who has been widely heralded in advance, will be in this country next season under its management. Some time ago Haensel and Jones announced the coming of Heifetz for the season of 1917-1918 under their management. What about it, gentlemen?

Now, Bandman Grainger, let us have some rattling good military marches. Start in, perhaps, with arranging for military band that triumph of ragtime, the "Cornstalks March," from your own "In a Nutshell." There are in existence some splendid and inspiring marches which that most austere of French composers, Vincent d'Indy, wrote when he was a young man and dedicated to the regiment with which he performed his military service. It is a shame that the same spontaneity and frankness which he expressed in these marches did not remain with him in his later work. If any reader should be interested in these delightful examples of genius on a free foot, they are to be had in fine arrangements for piano, four hands, made by the composer himself.

Edward A. Faust, the St. Louis patron of music and art, and Guy Golterman, the musical attorney and successful operatic projector of that city, are setting about to make possible a mammoth spectacu-

lar production of "Parsifal" to take place at the Municipal Open Air Theatre in Forest Park, St. Louis. It is planned to extend the undertaking into a series of performances later on, and to endeavor to create in St. Louis the equivalent of an American Bayreuth. "With Faust and Golterman and other leaders of civic progress banded to make St. Louis a Bayreuth," says the St. Louis Republic, "there is more than a probability that the undertaking soon will be realized."

In The Musician (July) W. Francis Gates, the excellent Los Angeles musical scribe, contributes an article called "Effect of War on the Musician." Mr. Gates makes the same points discussed recently in a MUSICAL COURIER editorial, regarding continued prosperity of this country during war time, and the justification for unceasing optimism and unflinching industry on the part of American musicians. Mr. Gates says strongly: "In other words, the teacher has only himself to fear. He must keep before the people all the more persistently the value of a musical education and his ability to impart it. 'The music teacher who withdraws his card from the musical journals and from his local papers; who fears the expense of a recital, and who talks loss and failure, is simply playing into the hands of his more sensible competitor.'"

Teresa Carreño's reminiscences, published in the last two numbers of the MUSICAL COURIER, were of interest to thousands of readers, besides establishing from her own lips the truth about a personality concerning which a great deal of romance has found its way into print. How unfortunate that Mme. Carreño's illness came on when she had only just reached the story of her fourteenth year! William Armstrong, an intimate friend of Mme. Carreño-Tagliapietra, and her husband, who edited these all too short reminiscences, is perhaps more familiar than any one else with the complete story of the pianist's life, and intends to write a biography of her in which the material of the reminiscences will be used.

Next year, Anna Fitzu will return to the American operatic field. During the season just ended this gifted artist has been delighting countries farther south by her splendid work. Her record for the season was forty-five appearances. Special success was hers in "Tosca," which, on account of the demand of opera lovers, she sang five times within twenty days. At the request of the President of Venezuela, "Aida" was replaced by "Tosca" at a special performance in his honor at Caracas, that he might hear Miss Fitzu in the role. Her season will open September 1, when she appears in Mexico City as a member of the Sigaldi Opera Company, singing Desdemona to the Otello of Giovanni Zenatello. Later she will be one of the leading artists of the Chicago opera season.

When a large university like Columbia sends out any kind of press matter it should make sure that the information contained therein is correct. The MUSICAL COURIER is in receipt of some material of that kind from Columbia University relating to the season of opera to be given there later this month. In the first paragraph of the document is this sentence relating to Maggie Teyte, who is one of the prima donnas engaged by Columbia: "This is the little English soprano's first operatic appearance in New York for five years." As a matter of fact, Miss Teyte sang in New York last fall with the Boston-National Opera, and her tremendous success as Mimi in "Bohème" has not yet been forgotten here. The rest of the press story contains very interesting stuff in the form of an interview with Miss Teyte, who predicts that the great musical future of America is a certainty. She says that in her travels throughout the country she has found an overwhelming interest in opera, a superabundance of musical talent, and a wonderfully flexible public school system, which has practically everywhere adopted music into the field of the regular study curriculum. Miss Teyte also sees possibilities in opera in English, and says she knows of nothing more beautiful than the English version of "Hänsel and Gretel." She winds up eloquently: "America today is full of musicians whose art awaits only the right incentive and encouragement to begin creating music with a national tradition."

THREE BONES

We speak in metaphor, not slang. Some day when in a frivolous mood, perhaps, we may descend to the slang level of a few of our contemporaries, but at present we are seriously metaphorical. The first of the three bones to which we direct our readers' attention is the chest bone. It is frequently well developed in successful musical artists, such as popular singers, adored pianists with wavy locks of sun kissed gold, and matinee idol violinists. Among the vulgar this peculiar anatomical development is characterized as "chesty." Actors have been known to have it—the chest bone, that is to say. Composers of high class music have been observed to lose their youthful promise of a high chest bone. Perhaps the flattening is due to that lack of adulation on which the chesty thrive. It can easily be cultivated in children by calling them little geniuses and telling them they are simply marvelous for their age. Any parent may have a chesty child. No parent likes a chest bone in some other parent's child, however, and we think that neighbors do the right thing in discouraging the chestbonitis of the next door children. Many a promising prodigy in the shape of a child pianist or infantile violinist has lost all his capacity for work when his abnormal chest bone sapped his energy and left him to grow up into a human pouter pigeon.

Another bone that causes much commotion in the world and makes a noise far greater than its importance warrants is the jaw bone. It talks. It causes its possessor to overwork the first personal pronoun, and to expatiate on the abnormal merits of himself and all that is his. He needs an extra row of the capital letter I on his typewriter and the extra row is frequently renewed. The jawbone believes in chattering and gossiping rather than in work—in precept rather than in example. The man of jawbone is forever telling of the great things he intends to do next spring, next summer, next winter. Jawbone is going to write a book some day. Jawbone has a splendid plot for an opera, and a fine idea for a symphonic poem. Jawbone jaws so loud and long that he has no time to finish any useful work. Jawbone and chestbone frequently unite in the self-same man. The female of this species usually has a preponderance of jawbone. The male develops particularly the chestbone and expresses his chestiness by his lofty manner rather than by words. "For I am not as other men are," said the chesty Pharisee in the parable.

The best of all bones is the backbone. The man of backbone works without parade and beating of the big bass drum. He does his bit. He and his kind make his country great among the nations of the earth and add a luster to the glory of the flag. Backbone stands by the guns, jawbone shouts "hurrah," and chestbone swells with civic pride at public dinners when modest heroes visit the town. Backbone writes the great fugues of Bach and the poetical symphonies of Schubert without a thought for festival success and newspaper praise. Great men are sometimes deficient in chestbone. Not so Wagner. He had every bone worth mentioning. But his inflexible backbone made the world respect him in the end.

An ancient man of backbone is reported to have overcome his enemies with the jawbone of an ass. There is a plentiful supply of that weapon today, but the military exigencies require an instrument less tiresome and more deadly. Backbone, however, is always in demand.

Lives of great men all remind us
We should cultivate backbone,
And when dying leave behind us
Spines as hard as any stone.

Those beautiful lines are almost by Longfellow, who would doubtless have been glad to see his original improved to our high moral standard. There was another author of the Longfellowian era who wrote for the slackers of his day. A slacker lacks backbone, however well he may be furnished with jawbone. The name of the man who wrote for the slackers who lacked backbone was Browne, but he called himself Artemus Ward. He lived in the days of the Civil War in America. Said he: "When war was declared I was among the first to stay at home." Ward evidently knew the breed.

In conclusion let us remark that backbone is not the exclusive property of the soldier. Many a humble music teacher bears burdens that entitle him to a backbone medal, which is worth ten times as much as the black eagle, the red hawk or the blue cormorant, not to mention the green dragon, the pink pig or the yellow dog. Backbone is it.

VARIATIONS

By the Editor-in-Chief

Scherzo Motif

Midsummer musings along tonal lines are apt to be a bit lightsome. At any rate, ours are.

Uppercutting Baltimore

Publicity and advance manager Baker, of the San Carlo Grand Opera Company, recently occupied the chair next to Charlie Chaplin at the Vernon boxing arena, Los Angeles. After being introduced to the famous film comedian, the other Charlie, famous publicity man, later hit upon the musical subject. The conversation took place between "rounds." Chaplin, be it known, is a cellist and pianist of no mean ability.

"Can you sing also?" queried Signor Gallo's chief of staff.

"A little," replied C. C.

"What is your voice?" asked Baker.

"I sing a little tenor."

"How would you like to spend a week in grand opera?" inquired C. B., his nostrils dilating like those of a bird dog on the scent.

"Oh, I don't know; never had much experience in opera; don't know many roles and besides I've just received an offer of \$1,000,000 and a bonus to make eight pictures, and this will take about a year."

"We would like to have you only one week; can't you get away for that brief period?"

"What salary do you pay? I'd like to do it for the experience," said C. C.

"Give you a thousand dollars; you sing twice."

"Why do you want me for only a week?"

"Well, you see, answered the San Carloist, "we desire to play Baltimore for a week, and I know of no other means of getting out an opera crowd there. I believe you could do it."

Then the bell rang for the fourth round of the fight.

Morbid Music

James Elroy Flecker, a young British poet, who died early in 1915, penned these lines, called "Tenebri Interlucentem," and which are a sort of literary D. minor prelude of Chopin:

A linnet who had lost her way
Sang on a blackened bough in Hell,
Till all the ghosts remembered well
The trees, the wind, the golden day.

At last they knew that they had died
When they heard music in that land,
And some one there stole forth a hand
To draw a brother to his side.

A Plunger

In the center of the Pompeian Room at the Congress Hotel, Chicago, there is a highly ornamental and very wet fountain and pool. Not long ago René Devries, general representative of the MUSICAL COURIER, was passing through the Pompeian Room with a well known artist and saying to him: "Our rates for display advertising are \$400 per inch on a reading page and"—when some one behind the speaker called to him. R. D. turned, bumped into the rail around the fountain, and the next instant lay in the pleasantly cooling waters of the pool. Ever since, R. D. has been the target for all kinds of raillery on the part of his Chicago friends. One of the letters received by him came from an executive of the Congress Hotel and reads:

DEAR SIR:

We beg to inform you that the Congress Hotel management holds you responsible for the following small account:

We formerly charged for each bath of this kind,
and for each curative treatment the sum of..... \$5.00
For tips for our coast guards..... 50

\$5.50

We also hold you liable for all the expenses incurred

through the shocked surprise of our oldest turtle, Minnehaha, who has been removed to a sanitarium, by dry way.

With all our best regards and wishes for your strengthened health, I am,

Yours truly,

WATER HOPFER.

How Now?

The accompanying illustration is recommended to the Line O'Typer for perusal and sad reflection. If we are not mistaken the original of this reproduction is in possession of F. Wight Neumann, the Chicago manager.

Strategics

Not long ago the passionate press agent of Haensel & Jones laid plans for a summer drive and offensive in the interests of Wynne Pyle, and in line



A. In the cities of many countries and climes. The days and nights were my teachers.

Q. Are you interested in any other branch of music besides the one chosen?

A. Yes, every branch of music—and leaves of music—which gives me a modest claim to a small twig's place upon the tree of the musical profession.

Q. What other profession have you followed or contemplated following?

A. The profession of being a "tidy person"—living normally according to instinct and conscience. I contemplate following this profession always unless I change my mind.

Q. Have you had European training? Do you think it necessary for an artist's career?

A. Had all kinds of European training—barring only the military (which wasn't necessary in my case). Europe necessary to an artist's career? Depends upon the artist.

Q. Hobby or chief interest outside of music?

A. Everything—everybody.

P. S. Would be grateful for any other item of interest.

A. Your postscript is subtle. Of course you mean the great Item—the Universal Item of Interest. (No, not War). Why not leave this Item to Music—the Supreme Revealer? "Where speech ends—let music begin."

Variationettes

From the Line O'Typer, in his own Chicago Tribune column: "It was an Italian who remarked to us that his language contained no more musical word than our 'cellar-door.'"

Simple works may be the most difficult ones to perform, as some wisecracks assure us, but the same authorities never turn the process around, and tell us that the most difficult compositions are the easiest to deliver.

Pianists seem to have forgotten that Chopin wrote mazurkas, and singers no longer appear to remember that Rubinstein wrote songs. And what wonderful mazurkas and beautiful songs they are, too.

In timely fashion, Henry T. Finck reminds the musical world that Saint-Saëns wrote: "Ce n'est pas l'absence de défauts, c'est la présence des qualités qui fait les grandes oeuvres et les grands hommes." (Try your French by translating.)

Now that beer is saved to the nation there is no need for the Aschenbroedl (the New York club of orchestral musicians) to go out of existence.

Our sporting informant is on hand with the information that "Duettiste won a race at Aqueduct last week and Dr. Muck, another musical nag, made a prestissimo beginning in a six furlong race at the same track, then slowed down to a comfortable moderato, and finally finished in a disgraceful adagio. His pedaling needs decided quickening. While it is not strictly a musical sporting note, I must give you the information also that there is on the market a Mozart cigar, which is advertised as 'mild, fragrant, and gently stimulating.' That is how Mozart's music affects me. It is a sort of tonal Coca-Cola."

In our Ohio Music Teachers' Convention report of last week, the printer's spook made us say that Carl Riemenschneider is a Columbus pedagogue. As a matter of fact, he is very much a Cleveland pedagogue, and lives and teaches in the latter city, where his studio is located and his classes congregate. Columbus would more than welcome Riemenschneider but Cleveland does not seem to have the slightest intention of letting him go. Another freak, and a funny one, of the typesetter was to credit Mr. and Mrs. Sol Marcossow with playing the "Frank A. Minor Sonata" for piano and violin. Is it necessary to point out the correct reading?

Gustave L. Becker, the pianist, is a sly jokester. One of his pupils recently had an attack of German measles, and, as Becker believes in music as a therapeutic agent, he advised the patient's sister to play for the sick girl three times a day, alternately, "Tipperary" and "La Marseillaise." The war has inspired Becker also to serious thoughts. He reports

with the intended action, attempted to get from that beautiful and gifted young woman some biographical facts about her life and career. The p. p. a. sent Miss Pyle a set of questions, and they are given herewith, together with her illuminative answers:

Q. Birthplace?

A. Somewhere on the Lone Star (Texas) frontier—a quiet place near to Nature—good enough for birth—also suitable for burial.

Q. Early musical training—where received? Schools and colleges attended?

A. I never had any "early" training of any kind. I always gave the early bird the worm, without a thought of envy. First training was received through the "hum ideas of some unborn tunes."—I attended the School of Seeing and the College of Hearing.

Q. When did you begin playing?—Approximate age?

A. I always played—at and with everything. My games and tastes changed naturally with each year.

Approximate age?—I find this first word means near—approaching—to come. Must I also tell how old I am? Well, certainly older now than then!

Q. In what cities did you study—with what teachers?

that he is the composer of three new patriotic "anti U-boat songs."

American symphonic creators, please note: Paul Rubens, the English musical comedy composer who died recently, left an estate of \$120,640. By the way, Rubens willed the bulk of his fortune to Phyllis Dare, the stage favorite, to whom his engagement had to be broken because of his state of health. He died of tuberculosis.

"Politikus" writes: "After noting the recent goings on in the Celestial Empire, I am inclined to the belief that it is easier to become Emperor of China than to become a king of the keyboard. Godowsky, Levitzki, Bauer, Schelling and others would be able to make as good a showing on a European throne as most of the rulers sitting there now. On the other hand, how tragically stupid and ineffectual those potentates would look if they were placed on piano stools and asked to conquer the audiences which Godowsky, Levitzki, Bauer, Schelling and others win so easily and make such willing subjects. Monarchism will die, but art will live on forever. Great artists are the world's true kings; the monarchs of Europe are puny and shoddy misfits."

Siegfried O'Houlihan has a rival. We received a communication last week signed Rigoletto Murphy.

A father said to us the other day: "I didn't raise my boy to be a ukelelist, and if I see him playing the damned thing again I'll break it over his head."

LEONARD LIEBLING.

OLD NUREMBERG

Old Nuremberg in Bavaria is one of the quaintest cities of the world. It was famous in song and story long before Wagner made it familiar to every music lover with his immortal "Mastersingers." In the olden days it was a free city of the Empire and not a part of modern Bavaria, though the political history of this German city does not concern us at present. To musicians there is but one Nuremberg, and that is the home of Eva and Hans Sachs, of Walter, Beckmesser, and the watchman who blows his horn and ambles across the stage in the moonlight. This is the Nuremberg we all know—the Nuremberg of the poet musician, even as Verona is famous for all time because Shakespeare made his Romeo and Juliet live and love and die there long ago. Verona existed long before Shakespeare crowned it with a halo of romance, and Nuremberg was an important city in Germany centuries before Wagner turned the eyes of the modern musical world upon it. As long ago as 1218 the Hohenzollern family was conspicuous in the governing of the town. Hans Sachs the poet actually lived and was a citizen of Nuremberg. Wagner brought him back to the mimic world of the theater. But he was once as much a living man as Macbeth of Scotland was. The most famous citizen of Nuremberg, however, was the great painter, Albrecht Dürer, who flourished from 1471 to 1528. His house still stands, though the great artist has not entered it for well nigh four hundred years. Perhaps old Conrad Paumann, the blind and famous organist, may have crossed its threshold. He died in 1473, when Albrecht Dürer was but two years old. He may have made the music when the babe was baptized—if babies were baptized in Nuremberg in 1471. At any rate Conrad Paumann became the organist of St. Sebald Church in Nuremberg when Heinrich Traxdorf built the new instrument in 1444. Hirsch makes mention of the new organ in his book called "Lebensbeschreibungen," and a poet named Hans Rosenplüt eulogized organist Paumann in 1447. In the Germanic Museum now is to be seen what is said to be the oldest terrestrial globe in existence. It was made by Martin Behaim in 1492—the year in which Columbus sailed to the unknown west and proved that all the terrestrial globes of the period were incomplete.

Christopher Denner is usually credited with being a citizen of Nuremberg and the inventor of the clarinet, which he developed from the rude reed pipes of unknown antiquity and gave to the musical world in 1690.

We must not forget Hans Neuschel, of Nuremberg, who has long been silent, but who in his day was able to sound his own praises on the famous

trombones he made and played. He may have watched the old year 1499 depart and welcomed 1500 with a chorale solemnly intoned on his copper or bronze trombone.

All the towns and villages of Germany cultivated music. Nuremberg was especially musical. The master singers of the town met on Sunday afternoons to sing in the Town Hall or the churches. The first prize was a golden slate stamped with a representation of David playing the harp. So far as the records can tell us, the last performance was in 1770.

The old city stands almost unaltered. Perhaps no other city of Germany has seen less change. St. Sebald Church covers the grave of the Irish missionary who carried culture to the unenlightened Germans many centuries ago. He settled in the forests near Nuremberg and performed many miracles of which the secret is now unfortunately lost. John Huss went through the town in 1414 trying to convert it from its wicked ways. The money lending was managed by the monasteries, and the Jews were harshly treated because they practised medicine and thereby interfered with the diseases sent by Providence to punish sin. In the middle of the fifteenth century the Protestant weavers from France



ALBRECHT DÜRER'S HOUSE.

and Flanders were forbidden to enter the city. In 1518 Martin Luther visited Nuremberg and gave the inhabitants such a dose of Reformation that a law was enacted prohibiting Romanists from holding property within the walls. So it will be seen that Wagner did not put the whole comedy of Nuremberg into "Die Meistersinger."

In 1805 Napoleon captured it and he made it a part of the Bavarian monarchy he established in 1806.

There is plenty of tragedy in the gruesome relics of the castle on the rock. A Schiller or a Shakespeare could make the blood run cold if they brought back in living dramas the tortures and the horrible crimes of a thousand years ago in Nuremberg.

PIANOS AND BEDS

A certain man in the Bible took up his bed and walked. The bed could not have been anything like the enormous bed of Ware, referred to by Shakespeare, which was "made of oak, richly carved, measuring ten feet nine inches in length, ten feet nine inches in width, and seven feet six inches in height; capable of holding twenty or twenty-four persons"—according to the size of the persons, we suppose. If they all snored at once something might happen. No; the bed carried off by the man in the Bible was no bed of Ware. The transportation of such a bed would have been listed among the miracles. We may also safely say that no Steinway, Mason & Hamlin, Knabe, or any other concert grand piano was ever carted about in gentleman's carriages and set up on dining tables. Michael Kelly relates in his "Reminiscences," 1799, the following:

To my utter surprise, the next day, according to his own appointment, Mr. Sheridan really came to dinner; after the cloth was removed, he proposed business. I had pen, ink, music paper and a small pianoforte (which the Duke of Queensberry had given me, and which he had been accustomed to take with him in his carriage when he travelled put upon the table with our wine.

Imagine a modern writer in England expressing

"utter surprise" when Barrie kept an appointment he had made for dinner, and then coolly asking the waiter to bring up the piano with a bottle of sherry! The piano has increased in size and the wine has diminished in importance since 1799. Time has not been kind to the musical play Sheridan and Kelly were working at when the piano was on the wine table. It was called "Pizarro" and had a successful career for a few seasons. The author's "School for Scandal" lives, but the composer has entirely disappeared. Even his "Reminiscences" are wearisome by reason of the forgotten characters which are described at too great a length.

VENI, VIDI, SED NON VICI

The MUSICAL COURIER learns that the project of the Artists' Operatic Association, (to be) Inc., for the organization of a traveling opera company on a co-operative basis, failed to attract the necessary support, even with the endorsement of Otto H. Kahn, the name of Giulio Gatti-Casazza as "honorary artistic director," and permission to call itself "affiliated with the Metropolitan Opera Company." The promoters, it is understood, have already given up the idea of attempting the formation of any organization for the coming season of 1917-1918. In fact, it is extremely unlikely that "the Artists' Operatic Association, Inc.," will ever be anything more than a beautiful dream, at least as far as the present promoters are concerned. Probably it is better so. We do not recall any instance in which an operatic artist has made a conspicuous success as director of an opera company or in managing fellow artists. Further, it may have been that the whole idea was only a move in the game of opera politics—something in the nature of a club to brandish over the head of a rival impresario.

HALF A CENTURY IN MUSIC

BY CLARENCE LUCAS
Thirteenth Article

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Stratford-upon-Avon has always had a singular charm for me. I first heard the name from my mother's lips when she read portions of Washington Irving's "Sketch Book" to me, and I was introduced to the works of Shakespeare by the American author who was once so highly esteemed and widely read, but whose books are seldom taken from their shelves today. The present generation in 1917 knows not the Washington Irving, beloved of our grandparents, who was awarded the gold medal of the Royal Society of Literature in 1830 donated by His Majesty King George the Fourth, who had hotels and streets named after him, who made the Catskill Mountains famous for the exploits of Rip van Winkle, who described Westminster Abbey to Americans and got himself beloved by Englishmen for discovering new beauties in the ancient sepulchre, who invaded Shakespeare's Stratford-upon-Avon and for a full half century actually added to the literary interest of the town. I knew Washington Irving's "Stratford-upon-Avon" twenty years before I visited the town itself, and twenty years after my first visit to Stratford I went to Irvington-on-Hudson, walked to Tarrytown and Sleepy Hollow to look upon and photograph the grave of Washington Irving.

I cannot remember how many times I have gone to Stratford. It is less than a hundred miles from London, and I frequently rode there on my bicycle during the many years I lived in London. One ride I well recall. I left London before dawn on Wednesday, March 29, 1905, and rode by bicycle direct to Stratford-upon-Avon and from thence to Birmingham, about 115 miles. After a hurried dinner I slipped into the regulation evening dress and reached the Prince of Wales Theatre in time to conduct an act of my opera "Peggy Machree," which was playing in Birmingham during that week. My arm felt like a lump of lead after some fourteen hours of bicycle handlebar. One experience of that kind was enough. I had another bicycle ride in Scotland in September, 1905, which I remember because the roads from Edinburgh to the stupendous Queen's Ferry bridge are not as smooth as the roads further south in England are, and I was obliged to ride at great speed over them with two punctured and flattened tires in order to reach the Theatre Royal where I was then conductor of the late George Edwards' "Orchid" company. As usual I had a heavy camera slung on my back which helped to make the nineteen miles uncomfortable. If Julius Caesar was justified in writing "Veni, vidi, vici," I am warranted in saying "I rode, I snapped, I bumped"; for I got my pictures and reached the theatre in time. My Scottish negatives now stand in boxes on my New York shelves like silent mementoes of a time when bicycles and theatres were part of my existence. And I have a good supply of pictures made in Stratford and the surrounding country. But photographs and prose and ordinary poetry alike are impotent to tell the fascination Shakespeare's birth and burial place has for thousands of the great poet's admirers.

When Joseph Holbrooke spent a day with me in October, 1915, I took him to the little cottage in Fordham near my present residence where Edgar Allan Poe had

spent the last few years of his short life, happy in neglect and poverty with his girl wife, Virginia Clemm. Holbrook, who has found in Poe's works the inspiration for a great deal of his music, told me he was strangely affected when he entered the little rooms. I knew what he meant. The first photograph I ever made in America was that of the Poe cottage, and the last one that I made in England immediately preceding it was the birthplace of Gladstone, in Rodney Street, Liverpool. The Gladstone picture was made on the fourth of July, 1906, a few hours before the Oceanic sailed, and the Poe picture was made July 12 at nine o'clock in the morning. It is to be hoped that the spirits of those great men will be flattered by my attentions. Perhaps they know I was seeking my own pleasure rather than theirs and will not be flattered. On the other hand, Swift may have been right when he wrote:

Yet now and then your men of wit
Will condescend to take a bit.

Gladstone's house is a very solid brick and stone structure that will endure until it is pulled down. Poe's cottage is of wood and has been renovated and put on a new foundation when it was moved from its original site to the park where it is now a Poe museum. Poe died about seventeen years before I was born. Gladstone was active in politics long after I became a man with children of my own. Yet they were both born in the selfsame year, 1809. I believe that Gladstone will be forgotten before Poe, for, as Washington Irving says: "There is something of companionship between the author and the reader. Other men are known to posterity only through the medium of history, which is continually growing faint and obscure; but the intercourse between the author and his fellow-men is ever new, active, and immediate."

Many a time have I walked over the never silent grave of Gladstone, whose remains are under the stone floor of the north transept of Westminster Abbey. Thousands of heels have hammered on the rocky covering of his resting place, and there are thousands more to come. But he is indifferent now to the noise and to the honors heaped upon him. Poe, too, lies in Westminster, not the renowned and ancient Minster of the west on the banks of the Thames, but the humbler Westminster Church at Baltimore, in Maryland, under a marble tomb, with green grass all around him and the open sky above. On the 23d of August, 1913, I went from Philadelphia with my old photographic companion, Charles Ingraham, to Baltimore for no better reason than to visit the grave of Edgar Allan Poe. Is it a weakness of mine to be a hero worshipper? It is a weakness that has given me the strength of purpose to ride and walk many a mile. It has made me visit Dickens' birthplace at Portsmouth in the south of England; the homes of Scott and Burns, far north in Scotland, and a hundred haunts of famous men all over the island kingdom. It has lured me to explore all sorts of places in Paris, Rome, Florence. It has driven me, like the blast that swept away Dante's Paolo and Francesca, to chase all over Amsterdam for relics of Rembrandt. It took me to the grave of Stephen C. Foster at Pittsburgh. It is trying very hard to make me visit the town of Northumberland in Pennsylvania, whither the famous chemist, Joseph Priestly, went in 1794 to escape the religious persecution of his fellow Englishmen of the cloth of the gospel of peace. I ought to have a photograph of the grave of the discoverer of oxygen and hydrochloric acid.

It is my hero worship that has taken me time and again to Stratford. There are scores of towns and villages in England more attractive in themselves than the quiet little town of Stratford-upon-Avon is. But there was only one Shakespeare and he was born at Stratford. His grave is there today. As Irving says: "The mind refuses to dwell on anything that is not connected with Shakespeare" while in the ancient town. I was boating on the Avon late on an August evening in 1891, when a great branch of one of the old trees by the river suddenly snapped and fell. There was no wind or visible strain to shatter the limb—nothing but the unseen tooth of time which gnaws without haste or rest till everything that stands shall fall and everything that is shall be forgotten.

O, how shall summer's honey breath hold out
Against the wrackful siege of batt'ring days,
When rocks impregnable are not so stout,
Nor gates of steel so strong, but time decays?

The author of those lines has signed them with his style. He it is who has signed the town of Stratford-upon-Avon.

In 1896 I wrote a letter to the *MUSICAL COURIER* describing another visit to Stratford. I sent the printed letter to W. S. Braddington, Esq., Librarian of the Shakespeare Memorial Theatre, at Stratford-upon-Avon, and I received a reply of which I was very proud at the time:

"Dear Sir—I beg to thank you for your pleasing account of your visit to Shakespeare's Land. The cutting will be preserved in the Memorial Library, and I have no doubt that in years to come it will be read with increasing interest by the students who will come to Stratford."

More than twenty-one years have come since my letter was deposited in the Library for the benefit of posterity, and I sincerely hope that all denominations and shades of posterity will find more interest in my preserved account than I can now discover in the kind of letter I wrote in 1896. I described the three day journey of Shakespeare "over a rough bridle path, abounding in pitfalls of unknown depth and infested with highwaymen." Many years later England had roads and coaches. After a century or so an experimenting Englishman made a steam engine and the railway struggled into life in spite of certain members of Parliament who feared that it would ruin the crops. Then the bicycle was born. When I first rode to Stratford the novelty of the season was the pneumatic tire which the Irishman, Dunlop, had just invented. When I was mounting my machine in Warwick to ride to Kenilworth the urchins in the street jeered at the pneumatic tires and called my bicycle a "young steam roller." Perhaps the coming years may have transportation facilities that will make the railway as old fashioned as Shakespeare's horseback riding was to me in 1891 or '92 when I glided so easily over the smooth roads of England on my young steam roller. The airplane must be highly developed before it can equal Shakespeare's Puck, however, who could "put a girdle round about the earth in forty minutes."

THE BYSTANDER

Thirst—Kewpie's Mamma—Fine Fiddling and Other Things

There is a little community—only about two thousand or so—a bit west of the Mississippi River, which has a great, overgrown musical heart, all out of proportion to its own size. It has been giving a festival each spring for something like three decades past now, and for soloists it obtains the best artists that money can buy, and it pays full prices for them. Once upon a time Eugen Ysaye played there. They met him at the station, of course, and drove him up the main street until they reached the town's principal and sole hostelry.

Ysaye got out of the carriage, stood on the sidewalk, and looked about.

"Où est la ville?" he asked.

"This is the ville," his chaperon replied.

"Ah!" said Ysaye, and walked into the hotel.

It had been a long, hot and dusty journey, and the Belgian master was thirsty. Once in his room he took off his coat, lit the pipe which is his constant companion, and rang the bell. To show respect for his famous guest, the landlord himself answered the bell.

"A bottle of wine, please," said Ysaye.

Unfortunately for him, the little town is situated in a bone-dry State. The landlord apologized and explained why it was impossible for him to accede to the violinist's request. Ysaye got up out of his chair, walked across the room and placed a hand on the landlord's shoulder.

"No wine?" said he.

"No," replied the landlord, sorrowfully. His sympathies were in the right place, even though his bar was not.

"You Christian?" demanded Ysaye.

"Yes," assented the landlord.

"You believe Jesus Christ?"

"Yes."

"Jesus Christ turn water into wine, eh?"

The landlord nodded.

"And you—you turn wine into water, eh? Fine Christians!"

The sad part was that, notwithstanding his unanswerable theological argument, the famous master had to endure that thirst as long as he remained in the town.

That same landlord has, however, a very genuine sense of humor. One of his cherished possessions, framed and hung in the office of the hotel, is a letter from Lillian Nordica, written many years ago when she was to sing at the festival. It asks the landlord to reserve for her a suite of rooms with two baths.

At that date two baths were just one more than the sum total in the entire hotel.

In these hot days there is a great, big, cool, empty studio in Washington Square—which popularly supposes itself to be the Latin Quarter of New York—for its owner, Rose O'Neill, with her sister, Calista (who, I am sure, must have been named after that Roman catacomb) are somewhere down in the Ozarks, taking life as easy as the rest of us wish we could.

Rose O'Neill is the artist who originated the Kewpies—everybody knows that—but not everybody knows that she only thinks of them nowadays in order to make the mare go. What she likes better is to paint something for the Paris Salon, as she has done more than once, or to dash off a novel, or, in fact, to toss off in a few concentrated hours or days something that a good many of the rest of us have plodded along at for as many weeks or months.

She likes music; she likes good music. It was at that big Washington Square studio, with its great cool windows that nobody can enjoy just now, that I had an opportunity last spring to hear for the first time Andre Polah playing on a fiddle; in fact, upon two fiddles, one of them a very wonderful Strad and another an Amati, almost as good. Andre Polah is a modest young man from Holland, whom the war sent over here, as it has so many other artists; only his distinction consists in being one of the very great artists that the war brought to us. Any young fellow, given time and industry, can get up a proficient technic on the violin nowadays; but twenty-four hours' practice a day won't create a musical soul. This fellow was fortunate enough to have the soul born in him, and this is a good opportunity publicly to thank him for two or three hours of some of the best music that I heard in public or private all last season.

By the way, the Kewpies are going on the stage before so very long. I understand—to music by Polah.

Henry Weldon, the bass, Thomas Chalmers, the baritone, who is going to the Metropolitan next season, and the Bystander foregathered by chance at one of the Civic Orchestral concerts last week, where a very successful program ended with a double round of buckwheat cakes at the Café des Enfants, which, to consult the clock, might have been regarded either as an unusually late supper or an equally unusually early breakfast. Incidentally, Weldon told me a very funny conundrum. A Frenchman, famous in the international musical world, asked the Paris authorities to let him have a certain number on his automobile, so that the gendarmes, in case of necessity, could read his name at once from the number without having to ask his identity. The number was K1500. Who was it? The first one who sends the correct answer to the Bystander (unless it's Weldon himself) will receive a fervent note of thanks.

I refuse to reveal the name of the criminal who told me about the chap that walked into the room of his friend, a young composer, and, finding him hard at work, said: "That's right, you put down the notes, and I'll go out and get the air."

BYRON HAGEL.

I SEE THAT—

Opera at Ravinia Park is attracting large audiences.

August 28 the Cherniavskys leave Australia for Vancouver.

Chautauqua offers many opportunities for the musically inclined.

Three Mayer artists have been engaged for the Civic concerts.

Dr. Ernst Kunwald was eulogized by Cincinnati musicians. Claudia Muzio sang to a record crowd at the Civic Orchestra concert.

Frances Nash's season opens October 18.

Oscar Saenger will resume teaching October 1.

Mana Zucca will be the only living composer represented on the first Chautauqua program of the Russian Symphony Orchestra.

Cadman music, played by the composer, failed to move a burglar from his evil intents.

Oscar Seagle has heard from Camille Decreus, who is at the front in France.

The Keystone Concert Course, which includes six Pennsylvania cities, has been organized.

James Devoe declares good music to be a necessity instead of a luxury.

Nikolai Sokoloff is sure nationality doesn't count in art.

Nine year old Elma Hayden received a prize for two musical compositions.

Sioux City's Civic Music Committee is winning a name for that city in musical circles.

Sybil Vane will sing at the Ocean Grove Auditorium.

The Perfields are in Chicago preparing the summer school.

Marta Wittkowska is winning success in the role of Farmer.

Edmonton leads western Canada in its musical awakening.

A series of interesting concerts have been given in Liverpool.

The Evening Mail is conducting a unique musical contest.

Among those who have fallen are Rifleman Frank M. Jephson, L. R. B., and Lance Corporal W. Graham, Q. W. Rifles.

There is to be more open air opera at the municipal theatre in St. Louis.

Giovanni Martinelli helped celebrate July 4.

The Detroit Institute of Musical Art has a fine new home.

The Artists' Operatic Association, Inc., seems to be only a name.

The Oliver Ditson Company Get Together Club had its annual outing.

Dr. Carl and Joseph Bonnet are in the mountains.

The ninth week of the Boston "pops" was marked by many attractive features.

Albert Stoessel and Julia Pickard were married late in June.

Ward Lewis has enlisted.

"Bohème" will open the Columbia University opera season.

Adolfo Bracale is due in New York July 16.

Orville Harrold is asking for a divorce from his wife, Lydia Locke.

Dr. Arthur Mees is at Harmony Lodge, Lake Waushakum.

Walter Damrosch and Olga Samaroff praise Elizabeth Dickson's work.

James Devoe is managing Frances Ingram.

Innocenzo Silingardi is in New York.

Isolde Menges is to make a tour of the United States under the management of Howard Edie.

Lester Donahue is to play with the orchestra at the Los Angeles Chautauqua on July 25.

Jascha Heifetz is coming to America under the management of the Wolfsohn Musical Bureau.

Rosa Raisa and her car are exploring New Jersey.

Paul Dufault declares New York to be "the greatest city of all."

Indications point to sixty summer engagements for George Dostal.

Yvonne de Treville sang to several thousand at Battery Park on July 4.

The Leefson-Hille Conservatory of Music is getting results.

Louis Victor Saar joins the faculty of the Chicago Musical College in September.

Alice Nielsen has the real thing in summer homes.

J. P. S. has received permission to go to the front.

The Los Angeles Times declares L. E. Behymer to be the "arch lifter" of that city.

C. Mortimer Wiske's Newark festival chorus has become a civic feature.

Anna Fitziu made forty-five operatic appearances during the past season.

Marcella Craft will appear with the San Carlo Opera Company next season.

Laura E. Morrill is teaching at the Pierce Building in Boston every Saturday.

St. Louis has an excellent season in prospect.

Mme. Barrientos is creating new roles in South America.

Lancaster, Pa., enjoyed the annual festival of music at the William A. Wolf Institute of Piano and Organ Playing.

Prof. Grover W. Sims directed "Rigoletto" at Oakland City, Ind.

Harold Henry is presenting his pupils in a series of recitals.

Alice Garrigue Mott is doing her bit.

Normal lecture courses at the American Conservatory, Chicago, are being well attended.

Alexander Lehman is an ardent yachtsman.

Famous orchestra of the French Conservatoire will visit America.

The United Singers of Brooklyn are against prohibition.

Emmerich Kalman's new work will be produced in New York next fall.

Mr. and Mrs. Yves Nat are the proud parents of a son.

Rosamond Young is under the management of Antonia Sawyer.

Eleanor de Cisneros recalls pleasant memories of last summer's visit with Sir Herbert Tree.

H. R. F.

ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page of this issue.)

Chicago, Ill.—(See letter on another page of this issue.)

Cincinnati, Ohio.—(See letter on another page of this issue.)

Edmonton, Canada.—(See letter on another page of this issue.)

Grand Rapids, Mich.—(See letter on another page of this issue.)

Greensboro, N. C.—On Friday evening, July 6, Flora Anthea Garrett of the class of 1917, the North Carolina State Normal and Industrial College, gave a piano recital in the College Auditorium. Her program was most interesting, including a Beethoven sonata, a Chopin nocturne and a mazurka, Raff's "Am Loreley-Fels," the Rachmaninoff prelude in G minor and the Haydn concerto in D major. Tuesday afternoon, July 10, Hattie Mae Covington, of the class of 1917, the North Carolina State Normal and Industrial College, gave a piano recital in the College Auditorium. A Beethoven sonata opened the program, which included works by Schubert, Scarlatti, Seeböck, Schumann and the first movement of the Mendelssohn concerto in G minor.

Lancaster, Pa.—The annual festival of music was given at the William A. Wolf Institute of Piano and Organ Playing on June 29, which included three recitals, one in the morning, one in the afternoon and one in the evening. The morning recital was given by the younger students of the Institute and attracted a throng of persons which taxed the capacity of the music chambers to the extreme limit. Those participating were John Krupa, Earl H. Geiter, Ferne A. Dessau, Winona B. Bare, Mary Hipple, Johanna Groff, Gwen E. Jeffries, Howard S. Brady, Jeanette R. Strauss, Harold B. Chambers, Stuart F. Gast, Benjamin A. Herr, Clarence J. Musser, Frances F. Harkness, Nellie H. Adams, A. Mary Martin, Majorie E. Black, Miriam E. Hupper, Helen M. Eshelman, Glenna Mary Smith, Sarah Lewas, Iva Kemmer and Maud E. Schnee. The afternoon performance was a thorough treat in the form of a two-piano recital, the program being rendered by Nellie H. Adams, Helen M. Eshelman, Iva Kemmer, Lena F. Oswald, Marjorie E. Black, Frances F. Harkness, Myrtle G. Litch, Earle W. Echternach, Ruth Brubaker, Miriam E. Hupper, A. Mary Martin and Glenna Mary Smith. The evening performance was in the form of a piano recital by Earle W. Echternach, pupil of Dr. Wolf, the audience following his numbers closely and demanding encores in a vociferous manner. During the course of the day teachers' diplomas were awarded to Belle H. Gordon and Frances F. Harkness; artist students' diplomas to George H. Sponsor and Joseph H. Gordon; certificates for completing the prescribed course for the season 1916-17 to Nellie H. Adams, Delphine Groff, Howard S. Brady, Ferne A. Dessau, Earle H. Echternach, Miriam E. Hupper, Marion C. Hocking, Gwen E. Jeffries and John Krupa; certificates of award to Winona B. Bare, Marjorie E. Black, Harold B. Chambers, Anna Duing, Walter Duing, Helen M. Eshelman, Edith A. Eshelman, Ruth Brubaker, Anna J. Buckwalter, Stuart F. Gast, Anna Jane Grove, Johanna Groff, Mary Hipple, Benjamin A. Herr, Gertrude Galen, Grace F. Dears, Elizabeth Herr, Iva Kemmer, Sarah Lewas, Myrtle G. Litch, Clarence J. Musser, Mary Martin, Frances E. Maley, Lena F. Oswald, Emma L. Renk, Janet R. Strauss, Glenna Mary Smith, Pauline Strooble, Maud E. Schnee, Martha J. Weaver, Edna Witmer and Annabelle Weinberg. Reward cards were given to Hilda Buckley, Elwood Douglass, Earl H. Geiter, M. Theodore Gable, Howard G. Haas, Katherine Lefevre, Grace McMichael, Elva Patterson, Katherine Sullivan and Marion Zell. Owing to the large enrollment of students at the Wolf Institute, and in order not to show any partiality, the students participating in the recitals mentioned were chosen by ballot. The student rendering the evening recital was selected by a two-thirds

vote of students of various departments of the institute.

Los Angeles, Cal.—(See letter on another page of this issue.)

Miami, Fla.—In the Miami Herald of June 30 there appeared the following: "Of interest to all Miami people who have enjoyed his concerts is the following notice from a Montreal paper with an account of the playing there of Barcellos de Braga: 'Barcellos de Braga, the Brazilian pianist, charmed the audience at Stanley Hall last evening. In several compositions of his own and of other masters de Braga showed his superior talent of charming effectiveness. Sonatas and fantasies were grandly executed and brought out the hilarious spirit of the artist.'—'The Passion Play at Oberammergau as I saw it' was the subject of a talk delivered before the Mothers' Class at the Trinity Methodist Sunday School by Mrs. McDonald. It was during her three years of music study in Germany that Mrs. McDonald saw the play, and her talk was illustrated with many pictures.—At the recent meeting of the children's department of the Miami Musical Club one of the interesting features was the drill in the new

national hymn, "Our America," by Augusta Stetson.—The Red Cross programs which were adopted by a number of Sunday schools were supplied generously with patriotic songs.—Maria Elsie Johnson, who studied violin with the well known master, Ovide Musin, has returned to Lake Clark, near Palm Beach. Miss Johnson expects to give a Red Cross benefit concert soon.

Oakland City, Ind.—Under the tutelage and direction of Prof. Grover W. Sims, head of the department of vocal music and dramatic art of Oakland City College, Verdi's "Rigoletto" was presented on June 29 before an audience which was fully appreciative of the high class performance rendered. According to the Oakland City Journal, the opera was beautifully staged and every requisite was met in the way of costumes and setting, carrying the minds of the audience back to the era represented. Professor Sims has produced many high grade public entertainments and operas since taking charge of the department of voice in the college, but none has ever been more successful or more appreciated than was this rendition of Verdi's work. A handsome ebony baton was presented to Professor Sims as an expression of the admiration held for him by his corps of singers and their appreciation of his tireless efforts to make the opera the success that it was. President W. P. Dear made the presentation speech in behalf of the members of the cast. Mr. Sims is now doing his third season of voice study with George Sweet, Metropolitan Opera House, New York; he has formerly studied with Burton Thatcher, of Chicago; Hans Seitz, of Cincinnati, and David R. Gebhart, Peabody College, Nashville, Tenn.

Minneapolis, Minn.—(See letter on another page of this issue.)

Pittsburgh, Pa.—(See letter on another page of this issue.)

Quincy, Ill.—Under the direction of Burton Strock, the Illinois State Band of Quincy gave a concert July 4 at the Country Club. The program opened with Mr. Strock's own "On the Western Ocean," and included

the quartet from Verdi's "Rigoletto," "Ballet" (Debussy), "Valse Triste" (Sibelius), the "Marche Hongroise" of Berlioz, the entr'acte et danse des bacchantes from "Philemon et Baucis" (Gounod), "Serenade" (Moszkowski), "Pavane" (Faure), "Humoresque" (Dvorak), closing with Herbert's "American Fantasia."

Rochester, N. Y.—On the evening of June 22 the members of the graduating class of the Institute of Musical Art gave their commencement concert in a highly artistic manner. The graduates in piano are Helen Crouch, Ernestine Powell and Helen Wetmore; in violin, Hazel Smith and Hazel Dossenbach; in public school music, Olive Blott, Edith Lauer and Elizabeth Leonardo. Francis Hone and Edith Lannin were each given a special diploma for work in theory and Cecile Mills was given one for her violin work. George Barlow Penny, dean of the Institute, presented the diplomas and Rev. William R. Taylor gave the address to the graduates.—Sunday evening, June 24, Margaret Keyes, whose early home was in Rochester, sang in Convention Hall to a large audience for the benefit of the Red Cross. Miss Keyes is a genuine favorite here and her performance in this concert served to still further demonstrate her art to her host of friends. In her program she gave "Che fare," from Gluck's "Orfeo and Eurydice," Schumann's "Soldier's Bride," Brahms' "The Blacksmith," Faure's "Nell" and the "Hymn of Free Russia," composed by Gretchaninoff. She gave also Sibelius' "Lungi Dal Caro Bene," Pergolesi's "Se tu m'ami," the Old Irish song, "Danny Boy," and



THE LATE BEERBOHM TREE.

The accompanying picture is a snapshot taken at Los Angeles last year by Charles Wakefield Cadman, who entertained a party of his friends at the Triangle Motion Picture Studios. In the center of the picture is the late Sir Herbert Beerbohm Tree, and, to his left, Leonard Liebking.

Speaks' "When the Boys Come Home," the last two by request. The Rochester Orchestra, Hermann Dossenbach, conductor, also gave their services for the program. The orchestral selections included Weber's "Oberon" overture, Glazounow's valse de concert, op. 47, Sibelius' symphonic poem, "Finlandia," Wagner's "Tannhäuser" overture and Victor Herbert's "American Fantasia." Rochester is grateful to the large number of men in this organization and to Miss Keyes for a goodly sum of money which was added to the local Red Cross fund.—Germaine Schnitzer, the eminent pianist, gave a recital program of rare beauty at the home of Mr. and Mrs. Arthur Stern for the benefit of the Red Cross fund. Mme. Schnitzer has several times before played in Rochester and is a favorite here, so her appearance drew a large audience. An extremely brilliant performance marked the entire program, which included scherzo, berceuse and etude in A minor by Chopin, impromptu, Schubert; "Erklung" and "Hark, Hark, the Lark," by Schubert-Liszt; "Fileuse," by Mendelssohn; "Au soir," by Schumann; toccata, by Saint-Saëns, and "Don Juan Fantasia," by Liszt. Mme. Schnitzer was obliged to respond to a number of encores.

San Francisco, Cal.—(See letter on another page of this issue.)

Stamford, Conn.—On Friday evening, July 6, a concert and dance were given at the Manor Hotel, Shippan Point, for the benefit of the mess fund of Battery F. An interesting program was prepared, including the singing of "The Star Spangled Banner," by Mrs. R. H. Gillespie, and numbers by James Murray, baritone; Dr. F. R. Reininger, basso, and Arthur Lee, cornetist of Battery F. The affair was under the management of Adrian G. Hegeman and Mrs. L. Kirby Parrish and the patronage of Emily Wakeman Hartley, Mrs. J. Alden Twatchman, Raymond E. Hackett, R. H. Gillespie, Mr. and Mrs. Arthur S. Todd, Mr. and Mrs. Harry V. Snead, Dr. J. E. Bowman and Hon. Homer S. Cummings.

St. Louis, Mo.—Some excellent musical attractions are promised for next season. Elizabeth Cueny will present Fritz Kreisler, Ignace Paderewski, Ernestine Schumann-Heink, Alma Gluck, Amelita Galli-Curci and Stuart Walker's Portmanteau. Her course of morning musicales at the Woman's Club will be continued with Cecil Fanning, Frances Ingram, Rudolph Ganz and a chamber music number. This manager's plans for next season also include the presentation at the Sheldon Auditorium of Theodore Spiering, Rosalie Wirthlin and Marie Ruemmel.

Tampa, Fla.—The annual recital by the pupils of Mme. Saxby took place at Pythian Castle Hall and was a truly artistic success, each and every pupil showing the thoroughness and excellence of the training received. Mrs. Claude Park's voice was heard to advantage in "Voi Che Sapete" of Mozart and an aria from Bizet's "Pearl Fishers." Another beautiful voice which

Lillian Heyward

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is becoming a favorite here is that of Mrs. Floyd Miller, who sang two groups of songs by Caldara, Lotti, Cocquard and Debussy and united with Mrs. Park in duets by Saxby and Ponchielli. Olga McIntire gave excellent renderings of a Bach prelude and fugue and the first movement of Mendelssohn's concerto in G minor. But where one and all did such excellent work it is perhaps hardly fair to make special mention of any one in particular. Those who participated were Cynthia Blake, Katherine Parker, Annie Falk, Katherine McRoberts, Olivia Membiela, Pauline Holmes, Claude Moseley, Frances Holmes, and Mrs. B. M. Sullivan. Mrs. G. H. Hodgson, violinist, assisted, her numbers being compositions by Bach and Grieg.

Winnipeg, Canada.—Two recitals were given recently by Gladys St. John-Smith, whose singing charmed her audiences. These concerts were under the patronage of the Lieutenant Governor and Lady Aikins and other leading members of society. Those who have heard this young singer are of the opinion that she is a genuine coloratura of most unusual quality and depth of tone. Miss St. John-Smith's ambition is to become an operatic singer. She also appeared in Toronto in similar recitals.

Marcella Craft, Enthusiastic "Recruiter"

A patriotic rally under the joint auspices of the recruiting committee of the Mayor's Committee on National

Defense and the Chelsea Neighborhood Association was held on Tuesday evening, July 3, at St. Columba's Hall, on Twenty-fifth street, New York. David Bispham and Marcella Craft volunteered their services. Miss Craft is an enthusiastic "recruiter" and sang "The Star Spangled Banner," "Columbia, the Gem of the Ocean" and a new patriotic song, "Our Boys in France."

Lillian Heyward Under Foster and David Management

Foster and David have assumed the management of Lillian Heyward, soprano, who will be featured particularly in oratorio work. Miss Heyward is the young lady who won the prize at the Welsh Eisteddfod held in Pittsburgh



Photo by M. Asasno.

LILLIAN HEYWARD,
Soprano.

in 1913. She has had many appearances throughout the United States and received many splendid press notices; is an accomplished pianist as well as a singer, and conductors always have a great sense of security when the soprano roles are entrusted to this capable artist.

Leefson-Hille Results

Only results count, and judging by those achieved by the Leefson-Hille Conservatory of Music during the season just past, the year was an entire success. Dorothea Neebe, graduate for 1917, won honor for herself and for the school by the splendid work which gained for her the gold medal offered by the Philadelphia Music Club, the Pennsylvania State prize of the National Federation of Music Clubs and the Eastern States prize in the competition held in New York City. Those pupils who, having fulfilled all the requirements, were entitled to receive a teacher's certificate in piano, were Dorothea Neebe, Philadelphia; Anne Regan, Doylestown, Pa.; Joseph Cancelmo, Gertrude McBurney and Anna Morrison, all of Philadelphia.

A new factor in the work at the conservatory is the public school music supervisors' course, which is under the guidance of Otto Geiler. Those receiving a certificate for this course were Ruth Reeves, Millville, N. J.; Anne Regan, Doylestown, Pa.; Walter Dunham, Millville, N. J.; Edith Mehaffy and Elizabeth Sweeney, of Philadelphia, and Dorothy L. Hunt, of Bridgeton, N. J. The first three of these have passed successfully the examinations in New Jersey qualifying them for appointments.

Katharin Unger, Reading, Pa. (first year); Margaret Coddington, Philadelphia (second year), and Mary Deeter, Reading, Pa. (third year), were awarded the prizes for

the best work in harmony. Those who were the examiners were Frederick Maxson, Julius Leefson, Herman G. Kummé, Robert Schurig, Otto Geiler and Elsie Stewart Hand.

Jacobinoff Plays at the Philadelphia Navy Yard

Before an audience composed of soldiers and sailors at present located in the Philadelphia Navy Yard, a rather unique though interesting program was presented on Tuesday evening, July 3, within the vast enclosure of Uncle Sam's preserves.

Among those taking part were John Braun, May Farley, soprano, Katherine Meislé, contralto, and a brass quartet. The audience was very enthusiastic and signified this feeling by prolonged applause that caused practically all of the artists to respond with encores. Much enthusiasm was displayed over the playing of Sascha Jacobinoff, violinist. Mr. Jacobinoff gave numbers by Kreisler, Schubert, Dvorak and D'Ambrosio and at the termination of each selection was compelled to bow many times in acknowledging the appreciation shown his efforts.

During the course of the evening there was a very commendable effort at community singing. Stanley Muschamp conducted this portion of the entertainment with much excellence and efficiency. The songs introduced were chiefly national in character and the control exercised by the conductor's baton did much to hold the singers in line. Alten Dougherty was the accompanist on the occasion.

G. M. W.

The Cherniavskys in Australia

Opening in Sidney, Australia, on June 11, the Cherniavsky Trio is filling some thirty concert engagements which J. & N. Tait had booked for it. Leo, Jan and Mischel Cherniavsky, the members of this organization, are favor-



THE CHERNIAVSKY TRIO IN THE FIJI ISLANDS.

ites with music lovers on this, the smallest of the continents, and the success which has been theirs speaks in no uncertain terms of their popularity. On August 28 they will leave for Vancouver on board the Niagara, and if all goes well they will arrive there on September 23. On September 29 they are to open their tour of Canada and the United States. An offer of forty concerts to be filled in Africa was refused on the belief that music on the North American continent would offer a better opportunity.

Mabel Beddoe in Canada

Mabel Beddoe writes from Canada of a thoroughly delightful summer thus far at Bala Park, Muskoka. Having earned her vacation, Miss Beddoe is enjoying it to the full, and her audiences next season will undoubtedly profit indirectly, but no less certainly, by the renewed vigor with which her next season's work will be approached.



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BANDSMAN PERCY GRAINGER OF THE FIFTEENTH COAST ARTILLERY BAND.

While it is understood that Mr. Grainger is officially first oboist of the organization, in this instance he appears to be "doubling in the brass" by playing one of the saxophones. Mr. Grainger, his friends know, has a working knowledge of practically every instrument in either band or orchestra, which he acquired as a practical aid to him in orchestration. Too bad he cannot take his hat off in the picture so that one can see what has become of those temperamental locks.

OPPORTUNITIES

WANTED.—Position, beginning September, 1918, as head of piano department with reliable conservatory in a Middle Western or Eastern city, by successful pianist and teacher now holding similar position in a large Southern town. Apply "M. W." care of MUSICAL COURIER, 437 Fifth avenue, New York.

ACCOMPANIST WANTED.—There is an opportunity for an accompanist, who is also able to do solo work, to tour with a concert company which is to start shortly on a tour of Australia and the Far East. All expenses will be paid in addition to a salary of 30 pounds per month. The tour will take five months, with a possibility of it being extended a year. This is an exceptional chance for either a man or woman to make a profitable tour in the Far East. Address "K. A. R." care of MUSICAL COURIER, 437 Fifth avenue, New York.

SCHOOLS AND COLLEGES.—An opera and concert singer of international repute who has taught voice, harmony, conducted a choral society, and staged operas, both light and grand, desires a position in some first class institution as vocal teacher and coach, either for all or part of his time, with a desire for permanency. Advertiser has a general American college education, in addition to a thorough musical education, and has sung in the leading opera houses of the world. Correspondence confidential. Address "C. E. B." care of MUSICAL COURIER, 437 Fifth avenue, New York.

WANTED.—We have a number of calls for teachers of Violin and Theory, men and women. We have three calls for pianists who can teach and play in concert, must be good accompanists, men and women. Need three soprano soloists of ability who have had experience teaching,

able to accompany. Send for Special Music blank and circulars. CLARK TEACHERS' AGENCY, Steinway Hall, 64 East Van Buren St., Chicago.

VIRTUOSO PIANIST of national reputation, having played with greatest success in New York and other large cities throughout the country, will accept a position this coming season as visiting director with one of the leading institutions of the country. Could give one or

two days a week, unless interfering with previously booked dates. State salary. No small school need reply. Address "C. P." care MUSICAL COURIER, 437 Fifth Ave., New York City.

SONG POEMS, opera librettos, prose poems for musical recitations furnished to suit composers. Author will aid in pushing work if composition is satisfactory. Address Janet Williams Dean, Corona, California.

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FOR RENT.—Two beautifully furnished bungalows (homes of the late Rafael Joseffy) at Schron Lake, N. Y., baths, hardwood floors, porches, hot and cold water. Reasonable rent. Apply to Helen Joseffy, Steinway Hall, New York



THE BITER BIT

A Tale of Paris, Publisher and Critic

John Ulrich, the composer, a biographical sketch of whom appeared in last week's issue of the MUSICAL COURIER, has an interesting story to tell about Paris and a famous Parisian critic of the old days named Scudo. Mr. Ulrich himself was in Paris for many years as editor of *Le Figaro Musical*, and studied with Gounod. In 1859, he writes, Monsieur Scudo was the most prominent and dreaded critic in Paris. Any artist who had the misfortune to displease him was doomed. When "Faust" made its first appearance Mr. Scudo thought "small beer" of this masterpiece, particularly finding that it had "but very little melody" (sic!). This criticism was far from making the editor, Mr. Choudens, feel jolly, although the paltry sum of 15,000 francs (\$3,000) paid for the score did not affect him very much. "Vengeance is sweet," he thought, and he waited for an occasion. That occasion came. One day Mr. Scudo came into the publisher's office asking for a piano score of "Faust." Mr. Choudens handed it to him, saying, "It is 15 francs." "But I am Scudo," replied the critic, "and all editors are only too glad to give me their music gratis." "Just so," said Choudens, "I am doing you a favor—15 francs instead of 20 francs which the public has to pay." Scudo tried to argue, but it was in vain. He had to throw down on the counter three 5 franc pieces and was leaving the shop ill tempered, when Mr. Choudens called him back, saying, "Scudo, you found that 'Faust' had no melody, but," tossing up the three silver coins in his hand, "don't you think that there is some melody in the tinkling of these pieces? Hear how sweetly they sing!"

Scudo left the shop disgusted and it took a long time ere editor and critic were brought in close friendship again. The same unmelodious "Faust" was afterward sold for less to Signora Lucca, an Italian publisher. She paid 8,000 francs. Both Choudens and Lucca made a fortune out of "Faust." Composers in our days have become wiser, but none so "unmelodious" as Gounod.

Third Week of Civic Orchestral Concerts

The orchestral numbers offered by the Civic Orchestral Society's orchestra, under Pierre Monteux, Wednesday evening, July 4, at the St. Nicholas Rink, New York, were by far more enjoyable than any previously performed. The Bizet overture "Patrie" was very appropriately chosen to open the concert, its stirring melody arousing considerable enthusiasm. Monteux guided his capable musicians through the number and succeeded admirably in bringing the necessary dash and brilliancy and spirit into the patriotic selection. Then came the Saint-Saëns prelude, "Le Déluge," which was more lilting in comparison. M. Nastrucci, concertmaster, received much applause for his excellent rendering of the solo part. Svendsen's "Carnival in Paris" was still another sparkling piece which was accepted with a marked demonstration of appreciation. Each concert brings noticeable improvements in the orchestra. No doubt the experience gained through each concert enables the distinguished conductor and his men to work with a clearer understanding. Lalo's "Rhapsodie Norwegienne" and Berlioz's Hungarian march were the numbers of the second part.

Lucca Botta, the popular young tenor of the Metropolitan, and Flore Revalles, formerly of the Ballet Russe, who made her debut in the concert field upon this occasion, were the attractions of the evening. Mr. Botta sang "The Flower Song" from "Carmen." He was in good voice and

Oliver Ditson "Get-Together Club" Holds First Outing of Summer Season

The "Get-Together Club" of the Oliver Ditson Company, Boston, held its first summer outing ("Ladies' Day") on Saturday afternoon, June 23. The affair was in charge of the entertainment committee of the club, consisting of John B. Hauswirth, James A. Smith, Harry Haney, George H. Shirley, John O. Martin, Louis Wilmot and Walter Brice. President William Arms Fisher and retiring President Clarence A. Woodman vied with one another in promoting the festivities.

The steamship Loretta was chartered for the occasion and left the Northern Avenue Bridge at 12:30 p. m. On board were more than 100 persons, including the employers and employees of the Ditson company, the wives of the officials, a number of guests and representatives of the trade press. The immediate objective was Adams Shore, which was reached after a pleasant sail of a little more than an hour down Quincy Bay. En route a delightful picnic lunch was served to all hands.



Photo by Merritt, Boston.

THE GET-TOGETHER CLUB OF THE OLIVER DITSON COMPANY AND GUESTS ON THE ANNUAL OUTING, WHICH WAS HELD JUNE 23 AT HOUGH'S NECK.



Photos by Howard E. Potter.

THE "GENTLEMEN OF THE NEW YORK PRESS" IN SUMMER.

Paul Morris' Long Island farm. At the left: "Cleanliness is next to godliness." Beginning at the right: Frank Warren of the Evening World, Alphonse Bysauttier of the Metropolitan Opera, and William Chase of the New York Times, typifying the former virtue, next to Paul Morris of the New York Herald, representative of the latter. At the right: "Helping Mr. Hoover." Left to right: Paul Morris, Frank Warren, Alphonse Bysauttier and William Chase, planting "big red cabbages, tra, la, la!"

his singing gave evident pleasure to the large audience, whose appreciation of this artist's sterling qualities was manifested in rounds of applause. As encores, Mr. Botta sang two lively Italian street songs.

Miss Revalles, very handsome in a cloak lined with the American flag, which she displayed during her singing of "The Star Spangled Banner," has a natural voice of a pleasing quality. Later she sang the "Jewel Song" from "Faust," and was presented with more bouquets than she could carry with ease.

Thomas P. Cook, of the Mayor's Committee of National Defense, made a direct appeal to the audience for volunteers.

Sunday Evening, July 8

Owing to the fact that no tickets were sent to the MUSICAL COURIER office, this paper is unable to print the usual report.

How Alice Garrigue Mott Is Using Her Ability in the Aid of War Sufferers

During the summer of 1914, by invitation of Lilli Lehmann, Prof. Lewis F. Mott and Alice Garrigue Mott were in Salzburg, Austria, to attend the music festival to be given upon the opening of the "Mozarteum." War was declared and no festival took place. The present world horrors seemed unavoidable, and how to be of use in bringing tortures to a finish, and in support of the afflicted was the one question that occupied Alice Garrigue Mott. It was then that the ideas received from her father in her earliest years responded brilliantly to the call.

The late Rudolph Garrigue, well known as the founder of the Germania Fire Insurance Company and president of it for thirty-five years until his death, was the father of a large family. His conviction in training each child was that no human being should be in the world without cultivation and knowledge of how to be expert and self-

When a landing was made at Adams Shore most of the party disembarked. Here a surprise was divulged in the shape of a professional diver, an attractive young lady in lurid red tights, who entertained the crowd for fifteen minutes or so with fancy diving and swimming stunts. Afterward the Loretta weighed anchor for Hough's Neck with those on board who preferred a sail to "loafing on the green grass." Hardly had the boat departed when a van arrived loaded with ice cream as an aftermath to the lunch previously served. Every one enjoyed the dessert, which all felt to be their desert, and no one deserted.

While on shore a program of games and sports was inaugurated. Among the most interesting were an antelope race and a nail-driving contest, participated in by the young ladies present. One of the contestants mashed her finger, but no one had the heart to award her the booby prize. Perhaps the most amusing of the contests was the baseball throwing competition, also restricted to the young ladies. The proud winner boasted a total of forty-two feet three and one-half inches.

sustaining in some line of interest, both as a duty and a support in times of need.

Alice Garrigue Mott returned to America, resumed her regular teaching, and in addition allotted a certain time each day to those with talent and voice, who could no longer look for support from relatives. Hopeless, unprepared students were rapidly changed into hopeful, able singers already enjoying beautiful art, and are self-sustaining and useful in supporting their mothers and younger members of the family.

In making her promise to President Wilson to serve her country, America, Alice Garrigue Mott realized that she could render the best and most relief by music and will give special scholarships to talented singers whose fathers, brothers or husbands are serving mankind in the war zone, while the women must support the family during their absence. She will return from the Adirondacks September 15 to take charge of a large number of professional singers already enrolled.

Russian Orchestra Welcomes Countrymen

The Russian Symphony Orchestra, led by Modest Altschuler, took a prominent part in the welcome which was extended to the Russian Commission in New York. At the public reception tendered the visitors by the Society of the Friends of New Russia, held in Carnegie Hall on Friday, July 6, the orchestra gave a program which included Rimsky-Korsakoff's "Serbian Fantasia" and the same composer's "The Twig," which has a revolutionary swing, although it antedates the new régime in Russia. Other numbers were the last movement of the fourth Tchaikowsky symphony, excerpts from "Boris Godunoff" and an orchestration of the New Russian Hymn by Grechaninoff, arranged by Conductor Altschuler. Among the speakers whose addresses were interspersed by the orchestral selections were Mayor Mitchel, Theodore Roosevelt, Samuel Gompers, Professor Bakhmetieff, the new Russian Ambassador to America, and General Ropp.

After several hours of fun and frolic at Adams Shore everybody "hit the trail" for Hough's Neck, whither the boat had proceeded. Here a group picture was taken by the official photographer, following which all re-embarked for the sail home.

The trip back, circling the Navy Yard and traversing the Boston Harbor, was to many the most delightful part of the outing. When Gallup's Island was passed every one had a chance to see the interned Germans who were, for the most part, industriously engaged in tilling their allotted plots, but not too busy to wave bon voyage to the good ship Loretta. An exciting incident occurred when a military hydroplane from the Navy Yard followed the boat for a number of minutes, passing above it at a distance of less than 100 feet.

The sunset was a glorious red and gold, and before landing every one had an opportunity to wish to the new moon, a silver sickle in the east. Every one wished for another "Ladies' Day," voting the present one by all odds the most successful event in the annals of the "Get-Together Club."

THE KEYSTONE CONCERT COURSE

Includes Six Pennsylvania Cities—Services of World's Best Artists Enlisted

Readers of the *MUSICAL COURIER* who are watching with interest the doings in the musical world throughout the country, as well as the advance and new ideas being introduced into the concert field, will no doubt be interested in the story of the inception and progress of the Keystone Concert Course. Its organization is due to the enterprise, zeal and forethought of Fred C. Hand, of Scranton and Harrisburg, Pa., whose activities in the musical line cover a period of two decades. Mr. Hand is well known among the leading managers and artists of the country, who are familiar with his work, and with whom he has a record for fair dealing, reliability and forcefulness. During his career he has successfully presented such world famed artists and combinations as Paderewski, Kreisler, Nordica, Melba, Sembrich, McCormack, Schumann-Heink, Gluck, Barrientos, Amato, Elman, Hofmann, New York Symphony Orchestra, Philadelphia Orchestra, and others.

As joint manager of the Keystone Concert Course, Mr. Hand has the co-operation of his son, Chauncey C. Hand, of Scranton, Pa., who possesses much of the constructive ability which has brought his father prominently before the musical world; he is a young man of pleasing address and winning manners, and is already recognized in the profession and among his patrons as one of the successful of the younger local managers of the country, through his activities, natural talent and executive ability in the work for which he is so naturally adapted.

The Keystone Concert Course for the season of 1917-1918 comprises six Pennsylvania cities including Scranton, Harrisburg, Lancaster, Altoona, York and Easton, the course at Scranton being under the direction of Chauncey C. Hand and at Harrisburg under the direction of Fred C. Hand. In all six cities the courses are presented in the leading theatres, where the co-operation of the managers has been secured and as far as possible the support of the teachers and musical organizations, with a view of presenting in each city the best in all branches of the great art of music, including the stellar lights of the international field, thus supplying the artistic poise which every growing city must have.

The list to be presented the coming season comprises Alma Gluck, Ernestine Schumann-Heink, Frieda Hempel, Mabel Garrison, Fritz Kreisler, Giovanni Martinelli, Mischa Elman, Efrem Zimbalist, Paul Althouse, Ethel Leginska, May Peterson, Mary Warfel, Mary Kaestner, Flonzaley Quartet, Cherniavsky Trio, and the New York Symphony Orchestra. With this formidable list of artists the Keystone Concert Course will undoubtedly receive the support it so well merits among the music lovers in the various cities it includes.

"Marie Sundelius Scores Notable
Success at His Majesty's"

The foregoing headlines are from the *Montreal Star*, June 26, 1917. Following is the text of the article itself:

Every now and then there arises from out the thronging mass of singers one artist whose voice stands out distinctive and compelling against a background of common song. Such an artist must needs possess personality, magnetism, the gift of sympathy. One instinctively recalls the names of Sembrich, Calve, Ternina. To the list we may add the name of Marie Sundelius.

This brilliant soprano paid her first visit to Montreal last night, on the occasion of a concert given in aid of the funds of the I. O. D. E. (Guy Drummond Chapter). An audience that occupied every seat in His Majesty's Theatre did her the signal honor of rapt attention and enthusiastic appreciation, and was enchanted by her noble gift of song.

Mme. Sundelius' voice is rich and warm and glowing in tone. Of great range, full, resonant and round in all registers, it pours forth in a volume of effortless song. She colors it with rare art. She is mistress of every shade, every nuance of tonal expression; and she reveals the psychology of the songs she sings, as well as their mere musical charm.

So many singers with big reputations base their claims to popularity upon some feature of their singing. Mme. Sundelius is a great artist first and foremost, and she employs a great voice as one who holds her art in profound respect. The coloratura roulades and vocal gymnastics of such excerpts as the "Bird Song" from "I Pagliacci," or Ardit's lovely waltz, "Se Saran Rose," she compasses with an ease at once deceptive and astounding; but it is not in such singing that her art finds its fullest expression. For that you must hear her in songs like "The Forest Sleeps," by her distinguished countryman, Hugo Alfven, or in Fokidowski's "L'heure Exquise."

She literally creates a picture for you, and you find yourself visualizing, through the medium of her exquisite handling of a voice of rare beauty, the atmospheric loveliness of the hour, the ineffable stillness of the silent forest.

This is the highest achievement of vocal art. It carries the singer higher even than the exaltation that thrills through her singing of Carpenter's "My Heart's Country," or the refinement of poetic feeling that she reveals in every line of Dunhill's lovely setting of "The Cloths of Heaven," or the elfin witchery that echoes with every note of Brewer's "Fairy Piper."

In a word, it is the acme of triumphant interpretative song. And when a woman achieves this, as Marie Sundelius does, let us pay her willing tribute as an artist of rare sincerity and brilliant gifts.

—S. Morgan-Powell, *The Montreal Daily Star*, June 26, 1917.

Harpist Accompanies at New York Weddings

Annie Louise David, harpist, played at three weddings during the month of June. One at All Souls Unitarian Church, New York, with Louis R. Dressler, organist; one at Wellesley College, Massachusetts, with Clarence Hamilton, organist; and one at St. Thomas' Church, New York, with Tertius Noble, organist. On Sunday, July 1, she closed her season with a musicale at Briar Cliff Manor, New York, and the following day she left for Vermont where she will spend the month of July.

Temple Black's Engagements

Temple Black has been engaged as soloist of the Old First Presbyterian Church, Fifth avenue and Eleventh street, New York City, for the summer months; also for a part of September. In the fall he again will resume his duties as soloist of the Church of the Messiah, Thirty-fourth street and Park avenue. Mr. Black will give two recitals on July 23 and 24 at the summer school held at Cliffhaven, N. Y., on Lake Champlain.

WOULD an artist who has played over one hundred concerts during the past season, appearing with all the leading symphony orchestras, clubs, societies, and universities of the United States

INCLUDING the Boston Symphony Orchestra, New York Symphony Orchestra, New York Philharmonic Orchestra, Chicago Symphony Orchestra and others

AND with the leading musical clubs and societies of New York, Boston, Philadelphia, Pittsburgh, Cleveland, St. Louis, Cincinnati, Chicago and all other large cities,

AS WELL AS a tour of the famous Florida East Coast winter resorts, Havana, Cuba, and the entire Pacific coast from Riverside, Cal., to Vancouver, B. C., and return, all with enormous success,

ALSO at Harvard University, Yale University, Princeton University, Cornell University, University of Virginia and many others, for, now recognized as one of the world's greatest living violinists, Americans naturally feel a thrill of wholly justifiable pride in being able to claim as their own, an artist who has carried in triumph the banner of American art to the high place it now holds, through the nations of the civilized world,

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Arvid Samuelson, With Tri-City Symphony Orchestra, Scores in Grieg Concerto

Appearing before an audience of nearly 3,000 people, Arvid Samuelson played the Grieg A minor concerto with the Tri-City Symphony Orchestra, Ludwig Becker, conductor, on Saturday evening, June 16, at the new Augustana Gymnasium, Rock Island, Ill. Mr. Samuelson played with much authority and poise, and infused into the concerto a style and finish that was most remarkable.



ARVID SAMUELSON,
Pianist.

Rhythmically it was unique, and from the technical standpoint it was impeccable. The cadenza in the first movement was given with great abandon and dynamic variety, and the cantabile part of the second movement was exquisite in its subtle appeal. Mr. Samuelson is an artist of unusual pianistic attainments, and his appearance on this occasion was very exceptional.

The local critics had the following to say:

Mr. Becker proceeded at once with the Grieg concerto in A minor, which was the occasion for presenting Arvid Samuelson, pianist, as soloist. The popular concerto of the Norwegian composer is one which never fails to interest, and although opinions may differ as to the methods of rendering, judging from the variety of interpretations it receives at the hands of artists, it ever remains a thing of intrinsic beauty, full of the mystery, visions and sublimity characteristic of the "Chopin of the North." Mr. Samuelson presented the work with power and dexterity and proved himself capable of forcefulness and poise which the solo portion of the first movement always exacts and carried the whole work through with seriousness and aplomb. He was well received and applauded for his performance.—Moline Dispatch.

The Tri-City Symphony Orchestra under the direction of Ludwig Becker accompanied Arvid Samuelson, head of the piano school at Augustana Conservatory, in playing the Grieg A minor concerto, the allegro molto moderato, adagio and allegro molto moderato e marcato movements. Mr. Samuelson played the difficult composition in a masterly manner and again impressed his audience with his true musicianship.—Rock Island Argus.

Pennsylvania Cities Appreciate Will Rhodes

"The concert last evening was another of the musical triumphs of the Choral Art Society, which has contributed much to the musical uplift of Mansfield," declared the Mansfield (Pa.) Daily Shield. "The Presbyterian Church was well filled and the soloist of the evening, Will A. Rhodes, Jr., of Pittsburgh, was more than enthusiastically received. Mr. Rhodes was the soloist at the dedication of the new Presbyterian Church organ last year, and made a memorable impression on music lovers of this city at that time. Last evening he was in excellent voice, and artistic phrasing and splendid musical interpretation were manifest in all his work. Two characteristics were very notable, namely, his wonderful fortissimo phrases combined with remarkable smoothness and richness of tone. Mr. Rhodes possesses a rare voice. He is a pure tenor with exceptional high tones, a remarkable characteristic in this day and age, as few tenors have the pure upper tones that predominate in his singing. Certainly a wonderful career is before this young singer. Mr. Rhodes ranks as one of the best tenors of Pittsburgh, where he has received all his training under one teacher, Prof. John L. Rodriguez. Pittsburgh is proud of her singers, and especially those who are trained in Pittsburgh." The Mansfield News spoke of the program as "one of especial pleasure to Mansfield musical circles," stating that "Mr. Rhodes possesses a rare tenor voice. He so charmed his audience that a warm welcome will always await him in this city."

In the Dubois (Pa.) Courier there appeared this statement: "Will Rhodes, the tenor, is a singer who has been heard in Dubois on a former occasion. Those who heard him on his first trip were aware of the fact that he is a singer of exceptional merit, and he in no wise disappointed the most critical present last evening. He is the possessor of a voice of great volume and elasticity and was the recipient of most generous applause. Especially notable was the perfect diction, so unusual with our oratorio singers. 'Be Thou Faithful,' a severe test for any tenor, proved the climax of Mr. Rhodes' work and also served as a means of showing the beautiful mezzo voice of the singer."

Another city which acknowledged its delight with Mr. Rhodes' work is Brookville, Pa., and in the words of the

Brookville Republican, "He sang with a style and beauty of tone which clearly demonstrated why it is that he has reached the foremost rank of the leading oratorio and recital singers of the country. He is a master of tonal color and his interpretations were of unusual beauty."

Among his other spring engagements were appearances at Ben Avon, Pa.; Ambridge, Pa.; Johnstown, Pa.; at New Wilmington, Pa., where he appeared with the Westminster Oratorio Club in a production of Thomas' "The Swan and the Skylark," and at Pittsburgh.

Mae Hotz's Re-engagements

Re-engagements—the supreme test of the satisfaction which an artist has given—have been the rule rather than the exception with Mae Hotz during the past season. This popular soprano has filled some forty engagements, and her bookings for next season give every indication that her time will be well occupied. Appended is a partial list of her engagements:

September 30, Wilmington, Del.; October 21, Collegeville, Pa.; Ursinus College; November 11, Phoenixville, Pa.; November 15, Philadelphia Operatic Society, "La Bohème"; November 24, Mozart Club, Pittsburgh; November 27, Business Women's League, Philadelphia; November 28, recital, Manufacturer's Club, Philadelphia; December 12, private recital, Philadelphia; December 14, Norris-



MAE HOTZ,
Popular soprano.

town recital; December 25, Statesbury private recital, Philadelphia; January 3, recital Philopatrian Club, Philadelphia; January 17, recital, Lansdowne Glee Club, Lansdowne, Pa.; January 18, recital, Drexel Institute, Philadelphia; January 22, Philadelphia Orchestra, Atlantic City, N. J.; January 23, "The Messiah," Philadelphia; January 29, afternoon recital, Colonial Dames, Philadelphia; January 29, recital, Witherspoon Hall, Philadelphia; February 6, "Creation," Royersford, Pa.; February 7, recital, New Century Club, Oak Lane, Pa.; February 10, Choral Society, Norristown, Pa.; February 20, Reading, Pa., Philadelphia Orchestra; February 21, University of Pennsylvania, Philadelphia Orchestra; February 22, Atlantic City, Knights of Columbus; February 23, recital, Mt. Airy, Pa.; March 12, Lebanon, Pa., recital; March 22, High School recital, Philadelphia; March 29, High School recital, Philadelphia; April 5, Oratorio Society, Frankford, Pa.; April 10, Bridgeton, N. J., Oratorio Society; April 11, Philadelphia, recital Gimbel Bros.; April 17, Chester, Pa., recital; May 2, Von Flitz's Operetta, "Vendetta," Philadelphia; May 5, Fortnightly Club, Philadelphia; May 10, Frankford, Pa., chorus; May 17, Musical Art Club, Philadelphia; June 1, Willow Grove, Nahan Franko; June 28, Willow Grove, Herbert.



THEODORA STURKOW-RYDER

A NEW CONDUCTOR OF A NEW ORCHESTRA

It often has been observed that in music as well as in other fields, a man is known by the thing he does obviously, without giving any thought to his potentialities in other directions. Thus most people knew Ossip Gabrilowitsch only as an eminent pianist until he gave three orchestral concerts, and established his claim to being taken seriously as a conductor of symphonic music.

The subject of this sketch, Jacques Grunberg, is well known all over the United States as a pianist of conspicuous talent and a composer of original and often profound piano music. Quietly, and without artificial stimulation, his merits have become recognized, and now he is to appear in a new role, as the conductor of the Miniature Philharmonic Orchestra, an organization of twenty-six picked artists who will play all over the country, and especially in those sections where the larger orchestras have not penetrated.

The life of Jacques Grunberg is one sustained program of musical and cultural work, carried out with sincerity and modesty. There is nothing of the charlatan in his make-up. Only twenty-nine years of age, this youthful composer and pianist has already contributed seriously to the musical arts, and is only, in his own words, "at the threshold of his achievements."

His talent for music was evidenced at a very early age. At eight he made his first public appearance. For nine years he was the star pupil at the National Conservatory of Music, and for eight years held its scholarship. As a boy he toured the country with the Boys' Symphony Orchestra, appearing in the Academy of Music in Brooklyn and Madison Square Garden in New York. His training is thoroughly American, and he was never under the illusion that an adequate musical education could be obtained only in Europe. Master composers and virtuosos acknowledged his talents and predicted a brilliant future for him. Joseffy, Dvorák and Busoni were among those who so regarded him. All this did not cause him to lose his sense of proportion. He studied and worked hard until he has become a thoroughly proficient pianist.

In his compositions he has broken new ground, but he has never sacrificed sincerity and inspiration for pedantic innovations or sensational departures. He is essentially a student, has a mind open to everything that makes for mu-

rest of the summer. The affair was in the nature of a garden party, and among those invited were Marcia van Dresser, Toto Norman, Lela Holterhoff, Mary Wells Capewell, Margaret Goldsmith, Marian Veryl, Mrs. Twitchell, Nana Genovese, Louise Day, Neira Riegger, Mrs. David Allen Campbell, Marie Mattfeld, Regina Schaefer, Adele Krueger, Mabel Beddo, Mrs. William Bachaus, Rosina van Dyck-Hageman, Matja Niessen-Stone, Emilie Frances Bauer, Franke Harling, Ward Twitchell, Lewis James, Gilbert Wilson, Francis Norbet, Otto Wick, Alois Trnka and Jack Dalton.

Patriotic Songs Feature of Brooklyn School Graduation

One hundred and one boys and girls were graduated from Public School No. 5, Brooklyn, on Wednesday evening, June 27. Along with their necessary lessons in textbooks and their work in vocational activities, these youngsters evidently have had instilled into them sincere and fervid patriotism, which manifested itself in the stirring rendering by the school and chorus of national and patriotic songs. The procession was "Alma Mater" No. 5, followed by the hymn "Father Most Mighty." Next followed recitations by six members of the graduating class, "In Days Like These," "Our Country," "The Call to the Colors," "The Republic," "Your Flag and My Flag," and "The Flag of Our Country," each followed by an appropriate chorus; "Battle Hymn," "America," "Columbia, the Gem of the Ocean," "Hail Columbia," "Give to Us Peace in Our Time, O Lord" (to the music of the Russian national hymn), and "Flag of the Free." "What kind of an American Are You?" with solos by two of the boys, assisted by two others and the boys' chorus, aroused much enthusiasm.

"The Spirits of the Nations," in which Belgium, France, Italy, Russia, Canada, England and America were represented by girls of the school, each with a number of attendants (America's including soldiers and sailors, a Red Cross nurse and a bugler), was admirably conceived and carried out. The singing of the national hymns of the various countries, following a recitation by the young girl representing each, was stirring, the "Marseillaise" and "Young Russia," and, of course, "The Star Spangled Banner," going straight to the hearts of the audience. William J. O'Leary, the principal, explained that the students in the various prevocational departments had made all the banners and properties, prepared all the decorations of the evening, and made the necessary enlargements of the stage. The programs were printed by the boys also. He described the purchase of the school flag by contributions from the students and the making of this flag by the head of sewing department, and also remarked upon the excellent work of Alice M. Judge, special music teacher in the school, in training the children in the songs of the program.

Following the distribution of diplomas, certificates, medals and banners came an address to the graduates by Hans von Kaltenborn, of the Brooklyn Daily Eagle, which closed the exercises of the evening.

Cecil Fanning, Writer-Singer

Cecil Fanning has decided to give two New York recitals next season instead of one, as heretofore. The favor with which he has met in the East, particularly last winter, has shown conclusively that two metropolitan appearances will be none too many to satisfy the public. The recitals will be given in Aeolian Hall on successive Monday afternoons, January 21 and 28. Mr. Fanning's bookings are now entirely in the hands of Loudon Charlton, who is arranging an extensive tour for the baritone.

As is well known through his published works, Mr. Fanning is almost as active as a writer as he is as a singer. Many an hour the baritone devotes to work with his pen, and several volumes of excellent verse as well as short stories and essays have borne evidence of his industry and literary tastes.

Mr. Fanning is spending his vacation with H. B. Turpin, who as the singer's accompanist and teacher has fully shared the successes which half a dozen crowded seasons of almost constant touring have brought. The baritone's next season will open even earlier than usual, owing to the unprecedented demand.

MANA ZUCCA WORK AT CHAUTAUQUA

Only Living Composer on First Russian Symphony Program

From July 22 to 28 will be Music Week at Chautauqua, and during that time the Russian Symphony Orchestra, Modest Altschuler, conductor, will be heard in ten concerts. At the first of these concerts Mana Zucca's "Fugato Humoresque" on "Dixie" will be a feature of the program. Additional interest attends this performance of the work by the young and gifted composer in that she will be the only living composer represented on the program, the others being Beethoven and Tchaikowsky.

Burglar Unmoved by Cadman Music

(From the Los Angeles Examiner, June 16, 1917.)

For the first time in his life the music of Charles Wakefield Cadman, the composer worked him evil. Now the police are on the trail of a thief who has sundry articles belonging to Mr. Cadman.

There was a merry party at the Cadman home, 540 North Ardmore street, Hollywood, on Thursday night. Almost a score of guests were there. Music was in the air and the couples tripped the light fantastic while the composer played a duet with Constance Everhart, a guest.

It was while this duet was in progress that a burglar passed that way, and, passing, he tarried long enough to climb through the bathroom window and help himself to a \$150 diamond ring belonging to Caroline Cadman, mother of the composer, and a pair of diamond cuff buttons that had been presented to Mr. Cadman by the congregation of the East Liberty Presbyterian Church of Pittsburgh, where he had been organist for a number of years.

Gray-Lhevinne With Redpath Chautauquas

Estelle Gray and Mischa Lhevinne, after their hurried tour out to California, already have filled fifteen Chautauqua recitals. This original couple is giving artistic recitals of the classics. Many of Mr. Lhevinne's winsome compositions also are used and never fail to bring response. The Gray-Lhevinnes are now with the Redpath Chautauqua in Minnesota.

Mr. Lhevinne has received a letter from a "high up" Red Cross official expressing the appreciation of the splendid work he is doing for that cause.

MAE HOTZ

Soprano

Total of 50 Engagements This Season

The *Philadelphia Public Ledger* commenting on her recital said:

"She would qualify as a singer and win an approving following at once in any city in America."

The *Pittsburgh Dispatch* commenting on her work with the *Mosart Club* said:

"Miss Hotz met the demands of the music (Mendelssohn's 'Forty-second Psalm') superbly. Her voice was beautifully responsive and sympathetic, carrying always the fragile, delicate sense of immolation which the music required."

The *Reading Eagle* said of her appearance with the *PHILADELPHIA ORCHESTRA* at Reading:

"Before the last note of the aria ('Wie Nahte mir der Schlummer') had died away tumultuous applause broke through the house, recalling the singer to the footlights again and again to acknowledge the audits of a happy audience."

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sical progress, and in his work with the Miniature Philharmonic Orchestra he will give a fair hearing to new works.

Asked to give his ideas of the Miniature Philharmonic Orchestra, he said:

"I need hardly tell you how much need there is for a symphony organization which should tour all those cities and towns where there is a genuine body of music lovers, and where the big orchestras do not tour. That is what the Miniature Symphony Orchestra will do. Its tour will begin in October and it will reach every section where there is a demand for the best music, adequately performed. And there is much fine music for small orchestras which has been neglected. So you see the project has a double educational value. It will bring the best music and neglected music to thousands of music lovers who have not the chance to hear symphonic music."

Bookings are now being made for the tour of the Miniature Philharmonic Orchestra, which is under the joint management of Emil Reich and a publicity man and assistant manager.

Annie Friedberg Gives Delightful Garden Party for Musicians

Annie Friedberg entertained recently at her summer home, White Plains, N. Y., where she will remain for the



JEAN COOPER

Contralto

It took only a few minutes for the audience to appreciate the artistry of Jean Cooper, and she was given a reception which seldom falls to the lot of a stranger at a gathering of musical folk in this city. It set its stamp of approval upon Miss Cooper at once. She deserved the recognition. A finer singer has not been heard here in a long time. She sings with style and musical understanding, and her voice has superb quality. There is richness of tone in it, and her songs were sung in a manner that gave unusual delight.—*Post-Standard*, Syracuse, N. Y.

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Next Meeting Place

Nearly 300 delegates attended the thirtieth annual convention, with headquarters in the St. Cecilia Building, on June 26, 27 and 28.

St. Cecilia "Open House"

Monday evening was St. Cecilia "Open House," at which time the early arrivals were greeted by the St. Cecilia board and social committee.

Formal Opening

The convention opened formally Tuesday evening in the St. Cecilia auditorium, at which time Mayor Philo C. Fuller gave an address of welcome. The president of the association, Jennie Stoddard of Detroit, addressed the people, paying a very sincere and beautiful tribute to much beloved members claimed by death since the convention last met here, Mrs. Charles B. Kelsey and Mrs. Edwin F. Uhl.

Miss Stoddard set forth the aim and ideals of the music profession. William H. Beard gave an informal talk on the plan for giving High School credits for applied music



MRS. WILLIAM S. ROWE,
Newly elected president of the Michigan Music Teachers' Association, and president of the St. Cecilia Society of Grand Rapids.

studied outside. Mr. Beard is a member of the board of directors of the Chicago branch of the Society of American Musicians.

Synopsis of Meetings and Programs

Following is a synopsis of meetings:
Monday Evening, June 25—St. Cecilia "Open House."
Tuesday Morning, June 26—11:00 o'clock—Registration of members.
Tuesday Afternoon, June 26—1:30 o'clock—Reception and out-of-door program at Lakewood, the home of Mr. and Mrs. Benjamin Hanchett: "Blest Pair of Sirens" (Huhn), "By the Sea" (Kees), St. Cecilia Chorus; dance, "Greeting to the Sun." Sun girls: Daphne Hayes, Jack McGuire, Rhoda Woodman, Helen Jennings, Marie Druke, Helen Manns, Ruth Mathews, Margaret Brooks, Helen Curtis and Elizabeth Knapp.
"Mardi Gras," a carnival comedieta by Arthur W. Stace, directed by Calla Travis. Characters of the story: Gladys, a bride, Ruby Richardson Shaw; William, a bridegroom, Lester G. Stiles; Toto, a dancer, Mildred Pearce; Raphael, an artist, Donald F. Stace; Flora, sweetheart of Raphael, Margaret Watson; Trinkets, a street vendor, Clarence Worfel. "Be Gay Tonight—Repent Tomorrow"—Carnival entertainers: Harriet Blood, Marion Brubaker, Katherine Sheehan, Loda Davis, Ann Blood, Grace Otte, Helen Samuelson, Barbara Blake, Gladys Parker, Dorothy Samuelson, Gladys Tuttle, Rhea Kinsey and Mrs. D. G. Fitzgibbon; Cretonne Girls: Evelyn Freeman, Zada Rowe, Louise Findlater, Josephine Schelly; Jesters: Helen Chamberlin, Alice Hinyan, Louise Winchester, Margaret Fox, Marion Sager and Laura Wilkinson. Incidents—"Russina Maid," "Jesters' Frolic," "Cretonne Girls," Gladys Tuttle; "Love Should Not Stray," Margaret Watson and Donald F. Stace; Carnival Bits—"Country Maid," Grace Otte; "Spanish Donna," Marion Brubaker; "Girl With Cymbals," Dorothy Samuelson; "The Clown," Rhea Kinsey; "Acrobatics," Marian Gavett; "Stolen Fusa Is Sweetest," Mildred Pearce and Lester G. Stiles; "Adventure Is the Spice of Life," Ruby Richardson Shaw and Donald F. Stace; "Beware the Woman Scorned," Margaret Watson; "You Dance Divinely," Ruby Richardson Shaw and Lester G. Stiles; "Carnival Fun," Ensemble; "Dutch Lu'laby" (Patty Stair), "The Night Has a Thousand Eyes" (R. Huntington Woodman), St. Cecilia Chorus.
4:00 o'clock—Musical tea at the Ladies Literary Club. Program by Mr. and Mrs. William J. Fenton, with Mrs. H. Monroe Dunham at the piano: "O, Lovely Night" (Ronald), Mr. and Mrs. William J. Fenton; "My Soul Is Like a Garden" (Woodman), "The Fairy Songs"—"Fairy Children," "Canterbury Bells"—(Bes'y), "One Fine Day" (Puccini), Mrs. Fenton; "O, That We Two Were Maying" (Nevin), "Duna" (McGill), "Rudolph's Narrative" (Puccini), Mr. Fenton; "Passage Bird's Farewell" (Hildach), Mr. and Mrs. Fenton.
Tuesday Evening, June 26—7:30 o'clock—Business meeting and announcement of committees. 8:15 o'clock—Concert by Grand Rapids musicians. Address of welcome, Philo C. Fuller, mayor of Grand Rapids. President's address, Jennie M. Stoddard, Detroit. "Carnaval Mignon," op. 48 (Schuett), prelude, "Serenade d'Arlequin" (Polichinelle), "Pierrot Reverie," Mrs. H. Monroe Dunham; "Little Love Thought" (Sibella), Pastoral—Old English (Carey), Mrs. Thomas B. Ford; violin and piano sonata, No. 15 (Mozart), Alexander Sebald, Ottokar Malek; "Deep River" (Burleigh), "Im Herbst" (Franz), "Er Ist's" (Wolf), Florence Eckert; theme and variations (Schuett), scherzo, op. 87 (Saint-Saens), Mr. and Ottokar Malek. Accompanists, Mrs. H. Monroe Dunham, Harold Tower.
Wednesday Morning, June 27—9:00 o'clock—Meeting of county vice-presidents. 10:00 o'clock—Open conference devoted to the reading and discussion of the following papers, each discussion limited to fifteen minutes: The pipe organ—"Its Use in Moving Picture Theatres," Earl V. Moore, Ann Arbor. Public school music—"Its Relation to the Community," John W. Beattie, Grand Rapids. The voice—"What Is Good Singing?" Carl Lindgren, Ypsilanti. The violin—"The Evolution of Violin Playing," Mabel Alden Ferry, Lansing.
Wednesday Afternoon, June 27—2:00 o'clock—Miscellaneous concert: Aria, "Depuis le jour"—"Louise" (Charpentier), Josephine Swickard Smith, soprano, Detroit; polonaise in E major (Liszt), Clara Eness, pianist; Olivet; "Il est doux, il est bon"—"Herodiade" (Masse), Annis Dexter Gray, contralto, Ypsilanti; sonata for violin and piano in G minor (Wolf-Ferrari), May Leggett Abel, Detroit; Francis A. Mayhew, Detroit; "Flower Duet"—"Madame Butterfly" (Puccini), Mrs. Smith and Mrs. Gray.
3:30 o'clock—Piano lecture recital, Ernest R. Kroeger: The Classic School—Fugue in E major (Bach), pastorella in E minor (Scarlatti), gavotte in A (Gluck), rondo in A minor (Mozart), rondo capriccioso (van Beethoven), The Romantic School—Sonata in A flat (Schubert), prelude in A flat (Chopin), "Walderauschen," etude (Liszt), The Modern School—Intermezzo in E flat (Brahms), "Au Couvent" (Borodin), "Scotch Poem" (MacDowell), "Reflets dans l'Eau" (Debussy), "Jeux d'Eau" (Ravel).
Wednesday Evening, June 27—8:00 o'clock—Vocal recital: Charles Trowbridge Tittmann, basso, Washington, D. C.; Louise Unsworth Cragg, Detroit, accompanist: "Vittoria Mio Core" (Carissimi), "Aprile" (Tosti), "Auf Flügeln des Gesanges" (Mendelssohn), "Who Is Sylvia" (Schubert), "Das Rosenband," "Mein Herz ist stumm" (Richard Strauss), "The Kerry Dance" (Molloy), "Afton Water" (Hume), "The Lass with the Delicate Air" (Dr. Arne), "L'heure Exquise" (Reyna'do Hahn), "Le Cor" (Flegier), "Il Lacerato Spirito"—"Simon Boccanegra" (Verdi), "Vision Fugitive"—"Herodiade" (Masse), "Wind Song" (Rogers), "Uncle Rome," "Banjo Song" (Homer).
Thursday Morning, June 28—10:00 o'clock—Business meeting.
Thursday Afternoon, June 28—3:30 o'clock—Miscellaneous concert: Quintet for piano and strings, op. 76, first movement (Jadassohn), adagio, scherzo from op. 30 (Goldmark), Matinee Musical Quintet, Lansing—Kate Marvin Kedzie, piano; Florence Birdsell, violin; Irene Cooper, second violin; Mabel Alden Ferry, viola; Ella Birdsell, cel. o. Aria, "Il re pastore" (Mozart), Elizabeth Walker, soprano, Jackson; Elizabeth Ruhlmann, Detroit, accompanist. Romance, op. 26 (Svendson), "Scenes de la Czarza," No. 4 (Hubay), Thelma Newell, violinist, Fenton. "Requiem" (Homer), "Land of the Sky Blue Water" (Cadman), "Remembrance" (Satter), "Border Ballad" (Cowen), Howard C. Porter, baritone, Williamson; Elizabeth Ruhlmann, Detroit, accompanist. Nocturne, B flat major (Chopin), "Gnomengraben" (Liszt), etude, G flat (Moszkowski), Mona Redman, pianist, Detroit.
Thursday Evening, June 28—8:00 o'clock—Piano recital by John Powell: "Sonata Appassionata" (Beethoven), nocturne F major, impromptu F sharp major, scherzo C sharp minor (Chopin), "The Whip-poor-will," "The Quiet Hour" (Daniel Gregory Mason), "Hoochee-Coochee Dance," "Circassian Beauty," "Banjo Picker," from the suite, "At the Fair" (John Powell), etudes symphoniques (Schumann).

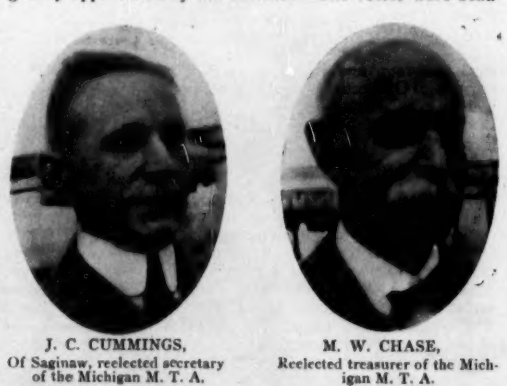
Artistic Work of Home Musicians

The programs given by the Grand Rapids musicians were very artistic and but a sample of the quite remarkable musical work being done in Grand Rapids by many musicians. The piano work done by Mr. and Mrs. Ottokar Malek, of the Malek School of Music, was one of the brilliant features of the occasion. The Mozart sonata, No. 5, for violin and piano, played by Alexander Sebald, brought forth great applause. Florence Eckert, only eighteen years of age, created great admiration. She has just returned from a year's study in New York. Mrs. Thomas B. Ford always delights her audience with her rich and sympathetic voice. The accompanying done by Mrs. Monroe Dunham is always a delight. The program and tea at the Ladies' Literary Club combined enjoyment and cordiality in splendid manner. The clubhouse was decorated with gorgeous garden flowers that are now just in their prime. Mr. and Mrs. Fenton sang several groups.

Earlier in the afternoon dancing was participated in at the Owashanong Club under the very able direction of Calla Travis.

Club Chorus Work Enjoyed

The St. Cecilia chorus gave several numbers that were greatly appreciated by the audience. The voices were beautifully blended and of rich quality of tone. Owing to the rain this program was given inside instead of on the lawn of Mr. and Mrs. Ben Hanchett. After the program the delegates enjoyed a drive through their beautiful grounds.



J. C. CUMMINGS,
Of Saginaw, reelected secretary
of the Michigan M. T. A.
M. W. CHASE,
Reelected treasurer of the Michigan M. T. A.

Miscellaneous Program Attracts
The miscellaneous concert of Wednesday afternoon was a decided success. The artists were teachers resident in

Michigan. Josephine Swickard Smith, of Detroit, gave a beautiful rendition of the aria "Depuis le jour" from Charpentier's "Louise." Clara Eness, of Olivet, played Liszt's polonaise in E major with a fine appreciation of the musical values and with good tonal effect.

Annis Dexter Gray, of Ypsilanti, has a beautiful contralto voice, which she displayed to great advantage in "Il est doux Il est bon" from Massenet's "Herodiade." May Leggett Abel, of Detroit, played sonata for violin and piano in G minor by Wolf-Ferrari, with Francis A. Mayhew, also of Detroit, at the piano. Mrs. Abel has a beautiful, big, sonorous tone and plays with a breadth of feeling that carries conviction to her audience. Mr. Mayhew is a very good pianist and did full justice to the score. This program was concluded by the singing of the "Flower Duet" from "Madame Butterfly" by Mrs. Smith and Mrs. Gray.

Kroeger Piano Lecture-Recital

After an intermission, Ernest R. Kroeger gave a piano lecture-recital. He spoke very interestingly of the different periods of the evolution of music, his first group being termed the classic school. These compositions were represented by the more simple compositions of Bach, Scarlatti, Mozart and Beethoven. This was followed by a group from the romantic school, including compositions by Schubert, Mendelssohn, Schumann, Chopin and Liszt.

Trowbridge Recital

A most enjoyable concert was given in the evening by Charles Trowbridge Tittmann, basso, of Washington, D. C. Verdi's "Il Lacerato Spirito" was given a dramatic interpretation by the artist, and to Hann's "L'heure Exquise" Mr. Tittmann was obliged to give an encore. His other numbers included compositions by Carissimi, Tosti, Mendelssohn, Schubert, Molloy, Hume, Dr. Arne, Flegier, Massenet, Rogers, Homer and Strauss. Louise Unsworth-Cragg, of Detroit, furnished excellent support at the piano.

Powell's Great Pianism

A fitting climax to the Michigan Music Teachers' convention was the piano recital Thursday evening, given by John Powell. He is a great pianist. His tone is broad and beautiful, while his piano and pianissimo effects are of a depth that denote a great and beautiful appreciation of his art. His reading of the "Sonata Appassionata" by Beethoven was a revelation.

More Talented Musicians

A concert of considerable merit was given in the afternoon by a corps of talented musicians, who shared the enthusiastic applause.

The program was opened by the Matinee Musical Quintet, of Lansing, which gave a fine rendition of adagio, scherzo from op. 30, by Goldmark. Elizabeth Walker, of Jackson, sang the Mozart aria "Il re pastore." Elizabeth Ruhlmann, of Detroit, accompanied her.

Notable talent was manifested in the violin numbers played by Thelma Newell, of Fenton.

Howard C. Porter, of Williamston, who possesses a natural baritone voice, pleased the audience with his numbers.

An interesting group of numbers by Chopin, Liszt and Moszkowski was played by Mona Redman, of Detroit, formerly of Grand Rapids, where she studied with Marguerite Colwell. Her work is noticeable for her wonderful climaxes and beautiful tone coloring. She was at her best in "Gnomes," Liszt, and etude, G flat, Moszkowski. A happy surprise of the afternoon was the appearance on the program of Rafael Navas, of Wichita, Kan., who gave keen pleasure in his piano numbers.

Election of Officers and Next Meeting Place

The officers formally elected were: Mrs. William S. Rowe, president; Karl Andersch, vice-president, both of Grand Rapids; J. G. Cummings, of Saginaw, secretary; Melville W. Chase, of Hillsdale, treasurer; S. E. Clark, of Detroit, auditor.

Lansing was decided upon as the next meeting place of the association. Kate Marvin Kedzie, of Lansing, was made chairman of the committee on arrangements. The revision committee includes Jennie Stoddard, of Detroit; Harold Tower, of Grand Rapids, and Carolyn Jackson, of Dundee, while the membership committee is composed of Mrs. William H. Loomis and Harold Tower, of Grand Rapids, and Franz Apel, of Detroit.

A Highly Interesting Meeting

To sum up, the event was most interesting; one that seemed filled with good, wholesome ideas for the true advancement of music, and lacking all of the spirit of jealousy and cruel criticism and filled with a genuine desire to boost the "other man."

A. C. T.



Romances en Costumes



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EDMONTON LEADS WESTERN CANADA IN MUSICAL AWAKENING

Famous Artists Introduced to Hitherto Undeveloped Section

Since the United States entered the war it has been a source of considerable interest to the people of Canada to note the effect upon the life and habits of the American people. And to those of us who are interested in musical affairs on this side of the line it has been a source of surprise to note that some clubs and local managers are talking of curtailing their bookings for next season because of war conditions. We in Western Canada know something of war conditions, for every Western Province has contributed more than its quota of men without any form of conscription. The city of Edmonton, with a population of only 75,000, has sent 25,000 men overseas. Prior to the outbreak of the war no organized effort had been made to present high class concert attractions in Western Canada. It is true that each season one or two good artists would visit us, but such a thing as a concert series had never been attempted. It was said that the people did not appreciate music, that the towns were too far apart to make concert promotion possible, that good artists were too busy to come so far afield, and that it would be folly to expect the people to pay two dollars for a concert. But notwithstanding all of these fancied obstacles a start was made last season, when for the first time a full concert season was presented in this wild and woolly West. The entire venture was undertaken by K. A. Ross, of Edmonton, with the active cooperation of the Edmonton Women's Musical Club, and in spite of considerable skepticism on the part of the public the series was carried out as arranged, and now the people are looking forward to the second season, which promises better things than the first.

In justice to Mr. Ross, it should be stated that full financial responsibility was assumed by him, the Women's Musical Club simply pledging their support in securing subscribers to the Edmonton concerts. And through lack of previous education along such lines, the public absolutely refused to subscribe for more than one concert at a time, making it necessary to engage the artists with no advance knowledge of what the financial result might be. Then it developed that the majority of the people in these Western Canadian cities had very little knowledge of the standing of many of the foremost artists, for, apart from three or four artists whose names are household words, nothing was known of the army of splendid artists who are attracting favorable attention. Hence it was that John Doe could be advertised as the "World's Greatest Singer" with very few to dispute the statement. While a really good artist would come along and some individual who "never goes to anything but the best" would ask, "who is he?"

However, as one attraction after another appeared, and the skeptic heard his friends enthuse over the series, the

patronage gradually increased, until the largest crowd of the season attended the last concert, it being Louis Graveure's second Edmonton recital in less than two weeks. The Cherniavsky Trio made no less than four appearances during the season, their last recital on March 5 attracting the largest crowd of the four.

In order to make the appearance of the attractions possible, it was necessary to link up other towns in this territory, where the same conditions prevailed as in Edmonton. Consequently a circuit was formed, taking in Winnipeg, Regina, Calgary, Edmonton, Vancouver, with Medicine Hat, Moose Jaw and Saskatoon taking some of the less expensive attractions. By visiting these towns Mr. Ross was able to secure the cooperation of organizations or individuals who were interested in the cultivation of musical appreciation, with the result that it was possible to offer Eastern managers a series of dates.

Under this arrangement Louis Graveure was presented in Edmonton, Calgary and Winnipeg with such success that all three engagements were repeated ten days later. The Cherniavsky Trio gave four recitals in Edmonton, and the same number in Calgary. The Zoellner String Quartet gave ten recitals. Other artists who appeared during the season were Mme. Edvina, Edgar, Schofield, Boris Ham-bour, Antonio Sala, the Spanish cellist, and several others. For the coming season Louis Graveure has been engaged for ten concerts, all to be given in February. Christine Miller will give four recitals in late September, while other attractions that are pending will be announced later. Incidentally it may interest MUSICAL COURIER readers to know that the Alberta Musical Festival, held in Edmonton on May 22, 23 and 24, was the tenth annual event of its kind, while community singing is to be inaugurated in the near future, with a large children's chorus.

Edith Rubel Trio at Blue Hill, Me., During August and September

The members of the Edith Rubel Trio will spend August and September at Blue Hill, Me., where they will rehearse daily their programs for the coming season. Many novelties are promised by this unique ensemble organization. Miss Rubel will spend the month of July at her home in Kentucky.

Cadman's Works Sung in Costume

Jean Chateauvert gave a song recital recently at Amherst, Nova Scotia, and Glacé Bay, Cape Breton, and delivered his numbers attired in costumes appropriate to the periods in the stories represented by the songs. Among the compositions so presented were Charles Wakefield Cadman's "I Found Him on the Mesa" and "From the Land of the Sky Blue Water."

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Ganna Walska's Romantic Career

Before the Revolution, in old autocratic Russia, to become a professional singer meant the sacrifice of one's social standing and often one's identity as well. That is why Ganna Walska, the Polish-Russian soprano, no longer bears the name of the nobleman of Petrograd whose wife she became at the age of seventeen, nor the name of her own girlhood, handed down to her from a race of kings and queens. For she is a direct descendant of the great Stanislaus Leszczynski, who ruled Poland more than a century ago, and whose daughter Marie became Queen of France by her marriage to Louis XV. For a time Mme. Walska enjoyed the court life of Petrograd, but the discovery of an excellent vocal gift aroused in her an ambition to succeed in a musical way. Even in America, a singer of social prominence is looked upon with some suspicion and rarely granted any artistic title other than amateur. In Russia such a state of affairs has until recently been studiously and effectively ignored. Therefore, when the daughter of the Leszczynskis tried to sing in public under her own name or that of her husband, she was announced merely as "Madame," a proceeding scarcely conducive to the development of a career. Undaunted, the singer changed her first name to Ganna (adopting the common Russian pronunciation) and added Walska—the Polish for waltz—as indicative of her enthusiasm for the dance. Unfortunately, however, her identity was discovered and duly set forth in the papers on the occasion of her very first appearance incognito at Kiev. A chorus of expostulations and horror immediately arose from the two families whose name she bore. Rather than give up her ambition, Mme. Walska renounced the social life of which she was a part, gave up her home, her husband and all that she had held dear and departed for Paris to study for the operatic stage. There she became the pupil of the late Edouard de Reszke, with whom in Poland she had laid the foundation for her vocal training. Having developed a repertoire which fitted her for the stage of the Paris Opera Comique, all arrangements were made for her debut in "Tosca," when the war broke out. With every prospect of a Parisian season seemingly gone, Mme. Walska, as did so many other artists, came to America, where she continued her work in Italian opera with Richard Bartholemey, Caruso's friend and musical aid, and studied to perfect her French roles under the guidance of Pierre Montaux, conductor at the Metropolitan Opera. At present, however, her activities are largely those of a concert artist, and in this connection it is interesting to note that she is the possessor of some exceedingly rare Russian art songs by such unfamiliar composers as Grotzki, Baron Wrangel, Count Zuloof, etc.



Photo by Underwood & Underwood.

GANNA WALSKA,
Soprano.

Vera Curtis Does "Her Bit"

Vera Curtis, soprano of the Metropolitan Opera Company, sang in the beautiful gardens of Frank R. Chambers in Bronxville, N. Y., Friday, June 22, for the benefit of the National Red Cross. A very large gathering of well known musicians and social people were enthusiastic over her singing of the "Un bel di" aria from "Madame Butterfly," and groups of French and English songs, accompanied by Willis Alling. An orchestra played in the gardens throughout the afternoon.

Over \$1,000 were raised for the Red Cross fund at this concert, which is one of many in which Miss Curtis has been invited to assist for the cause. Next season Miss Curtis will be under the exclusive management of Winton and Livingston, Inc.

Charles Tittmann, a Revelation

"Mr. Tittmann was a revelation to the distinguished audience and easily earned the laurels for the day. A man young in years and a master bass singer, his voice is of amazing fluency and power, combined with richness of tone and facility of execution. He astounded his audience with the vigor of his portrayal. He displayed wonderful attack in the air 'Blessed Resurrection Day,' which in part dwells on the Biblical teachings of the Resurrection Day. Both of these extremes were depicted with much realism from severity to charm. The infusion of intelligence in

this work stood out most conspicuously." The foregoing is taken from the Allentown (Pa.) Morning Call of June 2, and relates to the appearance of Charles Tittmann as soloist at the 1917 Bach festival given under the direction of Dr. J. Fred Wolfe in Bethlehem. Henry T. Finck, in the New York Evening Post, spoke of this same performance,

declaring that Mr. Tittmann showed "a marked improvement over his last year's performance." In this connection it is worthy of note that in his report of the 1916 festival Mr. Finck commented favorably on Mr. Tittmann alone of all the eight soloists. The others, including several of the most distinguished singers in this country, he mentioned only by name. The New York Globe declared that "Charles T. Tittmann, in the bass roles, disclosed a voice of beautiful quality, exceptionally well trained, and sang for the most part with security and admirable expression and finish."

What Bethlehem itself thought of Mr. Tittmann's work is told in the Globe of that city, which said: "Perhaps the solo laurels of Friday should go to Mr. Tittmann, who was also one of the basses at last year's festival. His voice is one of great power and range. In the cantata 'Watch Ye, Pray Ye,' Mr. Tittmann rose to great vocal heights in tonal quality and in dramatic feeling. By a happy coincidence this last cantata was the most appealing on the afternoon's program, and Mr. Tittmann's climactic singing added to its effectiveness."

Aurelio Giorni to Give Private Recitals During Summer

Aurelio Giorni, pianist, is spending the warm season at "The Hilltop," Monroe, Orange County, New York, i. e., he plans to be there from July 1 to August 15. During that period he will be heard in a number of private recitals.

TERESA CARREÑO

An Appreciation

In the sad word that announced on June 12 the death of that sovereign mistress of her art, that superb and nobly beautiful Teresa Carreño, there was a shock for the heart of all who were happy enough to know her and a sense of great and irreparable loss for the world of art and artists.

Would that a history not easily uttered in words could be fittingly recorded of this wondrously gifted, fiery hearted, noble minded child of genius, whose intellectual insight and generous sympathies gave her such a oneness with the children of this earth. Broadness of mind as well as largeness of heart and transcendent musical gifts united to distinguish her. In seeing and hearing Carreño, the magnetism of her genius, the personality so luminous, gracious and inspiring, made the simplest among her auditors conscious of peculiar elevation. It is no exaggeration to speak of her endowments as magnificent and her loveliness of nature as paralleled only by rare beauty of person and royalty of presence.

The great masters of her period set an unmistakable seal upon her work in an open admiration which lifted Carreño to a throne in Europe where she rightfully belonged, and which she held unquestioned to the last.

It was Von Bülow who openly and repeatedly pronounced her "the Great Princess" among all other pianists. And he tells of a noted musical event in Berlin, a concert of Brahms' compositions, when the master welcomed at supper that same evening, after the brilliant performance and ovation, a small choice circle of the greatest among artists and critics, with Mme. Carreño as honored guest.

In speaking of the naturally critical attitude of the "Mighty Brahms," Bülow referred to a rather scornful comment upon certain women pianists of high pretensions, to which Mme. Carreño, sitting at his right, responded swiftly, "Have a care, meister, I am here!" "You, madame!" said the host, turning instantly. "You, madame! You belong to us." And such tributes of royal welcome and high regard were never wanting in the most exclusive musical circles of the world.

She was indeed the Brünnhilde of the piano, and none could approach her without feeling irresistibly drawn by an attraction of being like a flame from heaven. The overflowing buoyancy of her nature made a splendor of sunshine wherever she went, and has left inevitably an unlifting shadow on every life out of which her smile has gone. Saturated as she was with the divinest of arts, that rare and radiant charm of manner and speech, that keen sense of humor with its affluent expression, ever adding a telling touch to her magnetic personality, made her seem to embody music in her abundance of life, her animating spirit and impassioned heart; strong, brilliant, versatile, intense, she was ever in a sense indomitable. It is to such absolute devotion to art and love, such large expressions of individual life, that one owes his own larger conceptions, enthusiasms and aspirations. The expression of one's thoughts, the enlargement of experience and the uplifting of ideals. Teresa Carreño to all artists must remain as a noble challenge, and her friends and associates she bound together in a devoted circle of which she was not only the mainspring but the end.

Of her power of interpretation, her exquisite poetry of conception and grandeur of utterance it is not necessary to speak. She belonged to the immortals in the domain of music—a priestess at the shrine. She had the outward seeming and the inner substance, the real and the ideal inextricable, united and blended into creative force. One cannot separate her marvelous gifts in category, but art and the "end of art" she impersonated. She expressed it by bearing her triumphs so graciously, by her gallant courage under burdens and sorrows, by her high purpose and unflagging zeal.

Very truly was hers

The will that bends not
And the eyes upturned;
The quest that ends not
With the goal discerned,

Yet the hand that quails not
And the patient heart,
And the dream that fails not
Such, such is Art!

And if memory alone remains, yet memory rich and beneficent; for the significance and triumph of certain lives is written upon the inmost hearts of those who knew her. Time, which changes all things, destroys illusions and dims remembrance, still leaves a reminder and a promise in the high feeling and earnest longing such a nature as Teresa Carreño inspires. The world needs souls like hers, and in her death its highest and most helpful forces have suffered irretrievable loss. C. G. L.

Another Laura E. Morrill Pupil Reflects Fine Work of Teacher

A fortunate chance took the writer to Mrs. Morrill's studio in the Hotel Majestic, New York, one day last week. It happened that Jessie Pamplin was "running over" some of her operatic roles, and it was indeed a pleasure to listen to her beautiful voice which has been so admirably trained by Mrs. Morrill. Congratulations were in order both for teacher and pupil. When a teacher hears her pupil singing the difficult arias of an opera so skillfully, that moment repays all the hard work. Miss Pamplin already has achieved success in opera, having sung in South America in many roles; she undoubtedly will be one of the young singers to attract favorable comment next season in the metropolis. While her plans are not yet in a shape to be considered settled, she expects to be under the management of a New York manager.

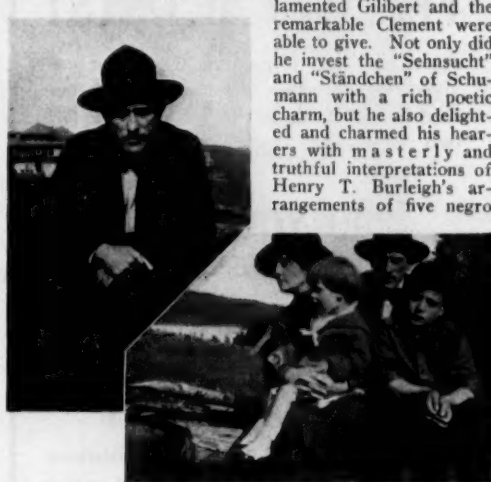
When the writer first knew Mrs. Morrill, several years ago, she was at once impressed by the success of the Morrill method of training the voice, belief being founded upon the work of the pupils, and it is a pleasure to realize that it was not mistaken judgment. The public has further confirmed that judgment by the appreciation shown to Mrs.

Morrill's pupils. Not only have these pupils achieved success because of fine voices, but the splendid training they have received has made their work notable.

Mrs. Morrill is remaining in New York during the summer.

Seagle's "Supreme Command of Nature's Exceptional Gifts"

One afternoon recently, before an audience composed of the students of Wells College and their guests, Oscar Seagle inaugurated commencement week with the most enjoyable song recital this city has heard in many a long day. His supreme command of nature's exceptional gifts, his clarity of diction, and his wide range of interpretation made the recital unique. Not only did he do the old Italian airs "Belle Ochi" and "Dolce Amor" with a flexibility of vocal utterance and beauty of tone that thrilled and carried his hearers back to the golden days of bel canto, but he gave to the group of French chansons and the four modern French songs such interpretation as only the late lamented Gilbert and the remarkable Clement were able to give. Not only did he invest the "Sehnsucht" and "Ständchen" of Schumann with a rich poetic charm, but he also delighted and charmed his hearers with masterly and truthful interpretations of Henry T. Burleigh's arrangements of five negro



OSCAR SEAGLE AND HIS FAMILY.

spirituals. As though anxious to show that he was not only a baritone but also a tenor, he sang Horsman's "Bird of the Wilderness" in its original key, finishing with a ringing B flat that would awake the envy of any tenor.

The program was long and varied, but in addition it contained some songs that because of their difficulty are heard but too rarely on the concert stage, such as Fourdrain's "Sainte Dorothee," as fine an example as that talented Frenchman has given to the world and thrilling in its beauty of outline and in its wealth of religious fervor, or the "Chanson de la Puce" of Moussorgsky inspired by the Goethe poem and remarkable in its sardonic humor, or the old French "L'Amour de Moi," which requires a perfect command of that almost lost art, the head tone. Then there was the "Tambourin," also from the old French treasury, impossible except for a singer with great flexibility of voice, for the rapidity of enunciation and difficulty of phrasing it demands, pass the ability of our contemporary artists.

Before he gave the group of spirituals, including the "Father Abraham," "I Want to Be Ready," "Dig My Grave," "Deep River," "I Don't Feel Noways Tired" and "Swing Low, Sweet Chariot," Mr. Seagle made a short address in which he described how these products of the

negro's genius came into being, in what particulars they differed from the folksongs of other people, and how they, as the one unique contribution of America to the world's music, might well become the foundation of a national school.

"These songs appeal," he said, "not only to us of the South to whom they bring those memories which are inseparable from our childhood and therefore the happiest we possess, but also to men and women of every nationality and of every age; for they speak the innermost hopes, fears, loves and desires of a deeply emotional race. These songs come from the heart; they are born, to a great extent, of suffering; and so they make their appeal to the heart of every one." And in his singing of them was realized the truth of his statement, for as he sang them they thrilled his hearers. There was demand for their repetition. The all-human element is present in these songs as in few others, especially when an artist of Seagle's training gives them fitting interpretation.

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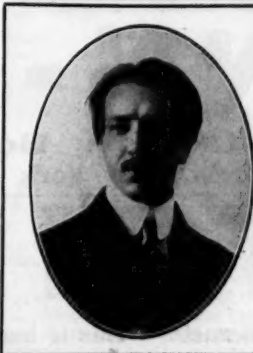
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HOW TO PRACTICE

By Carl A. Brandorff

The inability on the pupil's part to know how to practice intelligently and at the same time systematically is the cause to a great extent for the failure of many "would-be" pianists, as well as students of all other instruments and arts. There have been many students possessing an extraordinary amount of talent, that simply have made a failure in their musical undertaking for the reason that they knew of no practical method of practice.

There surely would be an increase in the number of competent pianists, and a better grade of musicians in all departments of the musical art, if students were taught, at the very beginning of their careers, a proper method of practice.

Without a good method of practice for the student, success in music can hardly be attained.

The success of such great modern artists as Paderewski, Gahrilowitsch, Hofmann, and many other pianists of less note, has been brought about through the following three important attributes, namely: Talent, perseverance, correct practice.

Minus these three attributes the above mentioned men, as well as others of other arts, would never have accomplished anything worth while in the realm of music. It is true that certain people have greater talent than others, but lack the other two essential attributes, perseverance, and how to practice. Such persons can never expect to accomplish anything worth while in the art of music.

The writer would rather, by far, have a pupil with little talent but with lots of perseverance and a practical knowledge of a method of how to practice, than one who possesses great talent and lacks both perseverance and a good method of practice.

I, as a teacher, have had numerous persons come to me with an assertion such as this: "I am in love with music," or "I would do anything in this world if I knew how to play," and many other similar sayings. Some of these same people who have made assertions similar to the above, have in many cases begun the study of the piano or possibly the violin through encouragement of some friend. Most of these no doubt possess talent, but do they possess perseverance, and have they been taught at the outset of their musical study the proper method of practice? Without this, they can hardly think of succeeding.

Such assertions have come mostly from people far beyond their teens, and in most cases never reach very far, simply because they lack perseverance, and never learn how to practice. These same people with but few exceptions, study with a teacher with little ability; the teacher knows little about how to practice and other incidental but important details, and this being the case, he certainly cannot teach his pupils anything that he does not know himself. The best of teachers should be sought by those intending to study music; and especially those beyond the age of childhood.

Studying a New Lesson

The very first thing for a student to do before beginning to play his new lesson (whatever it may be) is to study each bar mentally from beginning to the end with the intent of recognizing all the difficult problems confronting him, such as the following: Time, signature, rhythm, fingering, slurred notes (if any), staccato notes (if any), legato, and other incidental points of technic, etc.

A mental picture should be made of the above. This will be a great aid to the student's correct playing. In fact, all good musicians observe such rules as these in their daily practice.

Should the pupil neglect the above rules he will surely fail to get an insight of his music that he is to learn. After this mental study he should begin to play his lesson very cautiously, and at an exceedingly slow tempo, observing the above details at all times. He should be careful not to make any errors, as an incessant error in the same bar or bars of his music leads to a habit, and "habits" are difficult to eradicate. Should a study be written in two-four time marked allegro, the pupil can count four beats to a measure instead of two, and music written in four-four time can be counted in eight-eight time, that is for slow practice.

He should also go over the more difficult sections or bars numerous times until they become perfected. After the difficult sections are uniform with the whole, he should try a more rapid tempo, increasing his speed in a gradual manner, until he reaches his limit of speed. It will be found that some students are capable of developing greater speed than others. The student should not try to increase his tempo from andante to allegro at once, as this might have the effect of destroying all that he may have gained

in his slow but sure playing. He may not be able to reach a very quick tempo such as allegro in a few hours practice, but applying a good systematic method of the theory of gradually faster, he ought to develop a good speed, providing the teacher has given him ample time to study, and that the studies are of the right nature and are not too difficult for him to master.

How to Practice Scales

Previous to playing scales, the teacher should first above all things explain the theory of the major and minor scales to the student. This is essential to good scale playing. In order to become proficient in the playing of scales, the student should make note of the following rules, namely:

Play scales at an exceeding slow pace.
Lift fingers high before striking keys, and come down striking notes with tips of the fingers. Be sure that each

highest speed for a good length of time before you work to attain a still greater one. At intervals during your practice return to slow tempo and vice versa.

In summing up, I might say that the pupil should practice all his new work of any kind in a similar way to the previous mentioned rules of how to practice. If the student is conscientious and follows these rules here given, he must succeed. He will succeed.

Celestine Cornelison's Achievements

Celestine Cornelison, mezzo-soprano, began her musical career in Boston as a violinist, later devoting herself to singing. She was a pupil of the late Julie Wyman and has appeared with such artists as Charles Martin Loeffler,



CELESTINE CORNELISON,
Mezzo-soprano.

Georges Longy, Heinrich Gebhard, Jacques Hoffmann and Heinrich Schneckner.

On a tour through the Middle West, one of her important engagements was that of soloist with the St. Louis Symphony Orchestra in Beethoven's ninth symphony. Other artists on this program were Heinrich Meyn and George Hamlin.

Miss Cornelison has appeared frequently and with great success at concerts and musicales in and around Boston, some of which were the concerts of Wilhelm Heinrich and Mrs. McAllister's North Shore Musicales. She sang in the "Elijah" with the New Hampshire Festival Orchestra in Franklin, N. H., and in Rossini's "Stabat Mater" with the Plymouth Choral Club, Plymouth, Mass.

Miss Cornelison has made a specialty of French songs, of which she has a large and choice repertoire. Philp Hale says of her:

I was much impressed with the beauty of her phrasing and the warmth of her performance. She has voice, style and aesthetic intelligence.

Miss Cornelison went recently to Cleveland, Ohio, where she has a studio in the Arcade and already has a large class of pupils, many of whom are very promising.

Rothwell Orchestrates Dance for Lada

One of the interesting dances to be presented by Lada, the Russian dancer, during her coming season is the Mousorgsky "Trepak," which was orchestrated for the dancer by Walter Henry Rothwell. Although Mr. Rothwell does very little work in orchestration, his admiration for the art of the young dancer led him to make an exception in this instance, and the result will form one of the most interesting numbers on Lada's program next season.

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finger strikes with the same amount of power. Especially note the little finger, as to its correct striking.

Arms should be close to sides, and hands should be as quiet as possible while playing.

By all means use correct fingers in your scale practice; this being an important factor to good scale playing.

Don't let wrist droop; keep it in a horizontal position with the hand, or possibly a little higher.

Sit erect at the piano. Arms should be horizontal to the keyboard or a little higher.

All scales should be practiced very slowly for months if necessary, with strict adherence to rules herewith given. The teacher should continually point out to the student the violations of the above rules. After he becomes efficient enough in his slow as well as correct playing, he should try to increase his speed. This should be done in a gradual manner, as an immediate extreme speed would undo that which the pupil has gained in his slow playing. Don't go over your limit when practicing speed. Continue at your

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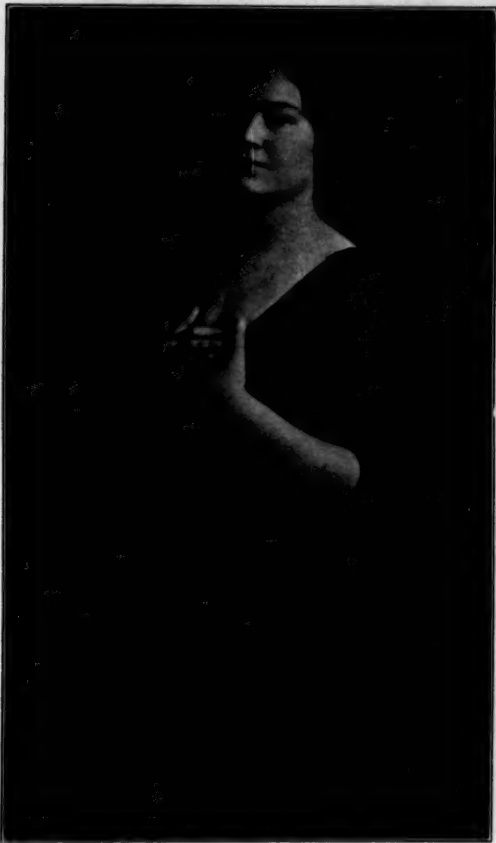
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ROSAMOND YOUNG TO ENTER CONCERT FIELD

Young Boston Soprano Will Sing Under New York
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Antonia Sawyer recently has added to her list of distinguished artists, a young soprano, whom she is about to introduce to the public—Rosamond Young, of Boston. Miss Young is a beginner, to be sure; one, however, decidedly "to the manner born." Two New York hearings recently, at which the writer was present, gave no uncertain evidence of this. For, to a voice of lovely timbre, particularly well adapted to dramatic work, and to reliable musicianship are added those other graces, so necessary to a successful vocal career—a distinguished and likable personality, an easy stage presence and fascinating abandon in her presentations. She sang an aria from "Carmen" (Bizet), with professional finish; Wagner's "Schmerzen" and Tchaikowsky's "Nur wer die Sehnsucht Kennt," with good German pronunciation and dramatic feeling. The Old English "I've Been Roamin'" and Carpenter's "Don't Caere" likewise were well conceived interpretations. There were well defined diction in both languages, excellence of



ROSAMOND YOUNG.

style, controlled temperament and easy delivery in each song.

Once more Mrs. Sawyer has shown the discrimination of the connoisseur in her selection of Miss Young, and that she has added another singer to her list with the talents and brains to shine among other vocal lights.

From bits of stray conversation the writer learned that the young singer has studied only in New York and Boston; that she has lived and traveled extensively abroad; has imbibed the musical atmosphere of foreign countries, but is proud of her American training, as well she may be. Her fine physique led to the subject of athletics, which brought out the fact that Miss Young is an expert housewife, is devoted to swimming and all the other outdoor sports.

A naturally alert mentality and well poised attitude to—

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Photographs of Rafael Joseffy, two sizes (\$3 and \$5) taken two weeks before the great artist's death.

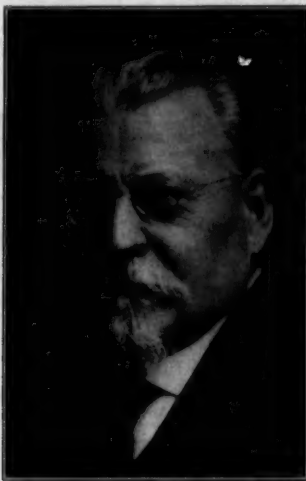
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wards her art as well as a wholesome viewpoint of life in general—these added to her musical gifts, augur well for Rosamond Young's career whether she elects this to be eventually the recital, oratorio or operatic field. At present she will be heard only in concert and recital; later, however, she expects to devote her talent to operatic singing.

Seven Artist Recitals

These seven recitals are scheduled to be given by Hermann O. C. Korthauer at Cleveland, Ohio, in connection with his special summer classes in that city:

First recital, Friday, July 6. Early Italian composers: Toccata (Merulo), andantino and allegro (Rossi), "Pensieroso" (Pasquini), sonata (Durante), "Tempo di Ballo" (Scarlatti), rondo in A major (Paradies), sonata, op. 13 (Beethoven), impromptu, op. 90, No. 4 (Schubert), "Aus der Zeit," suite—prelude, sarabande, gavotte,



HERMANN O. C. KORTHAUER.

air, rigaudon (Edvard Hagerup Grieg), "Rhapsodie Hongroise," No. 12 (Liszt).

Second recital, July 13. Early French composers: "Rondeau" (Couperin), gavotte (Marchand), "Allemande" (d'Anglebert), toccata and fugue, arranged by Tausig (Bach), fantasia, op. 40; four mazurkas: op. 7, Nos. 2 and 4; op. 24, Nos. 2 and 3, and nocturne, op. 55, valse, op. 42 (Chopin); sonata, op. 27, No. 2 (Beethoven); "Rhapsodie Hongroise," No. 1, (Liszt).

Third recital, July 20. Early English composers: "Lesson—two parts in one" (Tallis); "The Carman's Whistle" (William Bird); "The Queen's Command," Parthenia, London, 1655, from the first book printed in England for the Virginal (Gibbons); "Rigadoun," from Musick's handmaid by Playford (Purcell); ballade, op. 52; prelude, D flat; polonaise, op. 53 (Chopin); "Ride of the Valkyries" (Wagner); "Rhapsodie Hongroise," No. 6 (Liszt).

Fourth recital, July 27. Early German composers: Theme and variations, E major (Handel); prelude, fugue and allegro, E flat (Bach); rondo, B minor (Bach); allegretto con variazioni, G major (Bach); sonata, op. 81, "The Farewell; The Absence; The Return" (Beethoven); "Rhapsodie Hongroise," No. 9 (Liszt).

Fifth recital, August 3. German composers, classical period: Sonata in C (Haydn); rondo, A minor (Mozart); sonata, op. 90 (Beethoven). Romantic period: Impromptu, op. 90, No. 2, "Moment Musical," op. 94, No. 2 (Schubert); "Funeral March," "Fantasia Impromptu," mazurka, op. 59 (Chopin); andante from sonata in A flat (von Weber); "Rhapsodie Hongroise," No. 13 (Liszt).

Sixth recital, August 10. Chromatic fantasia and fugue (Bach); sonata, B minor (Liszt); sonata, op. 109 (Beethoven). Seventh recital, August 17. American composers: "New England Idylls," "Fireside Fancies"—sea pieces, "Woodland Sketches" (MacDowell); "Dreamy Dells" (Orth); "Paganini" (Brockway); adagio from symphony; gavotte; "Centifolia Waltz" (Korthauer); selections from the works of Mrs. H. A. Beach, Edgar Stillman-Kelley and other American composers. Polonaise and valse (Rubinstein); ballade in B minor, polonaise in E (Liszt).

Debut of Grace Marcia Lewis

Grace Marcia Lewis, lyric soprano, of the Ganapoli School of Musical Art, Detroit, Mich., made her professional bow at the Statler Hotel concert hall, Monday evening, June 18, before a big audience, and created a very definite impression as an accomplished singer. She demonstrated her ability to handle a model program in a manner that would have done credit to an artist of mature years. Miss Lewis sang in five languages, including French, German, Italian, English and Russian, and displayed a voice of sweetness, evenness, and a fluent technique. She is ready to take up concert work and her manager is already getting bookings for her. Her headquarters will be in Detroit. In addition to her beautiful voice and musical accomplishments, Miss Lewis is endowed with dramatic ability and with a charming stage presence.

Her program: Aria from "Acis and Galathea" (Handel), "Charmant Papillon" (Campra), "Se tu m'ami" (Pergolesi), "Ombre legere" from "Dinorah" (Meyerbeer), "O süsser Mutter" (Loewe), "Wiegenlied," "Vergebliches Ständchen" (Brahms), "Bonjour Suzon" (Delibes), "Vilanelle," "A des oiseaux" (Georges Hue), aria from "L'Enfant Prodigue" (Debussy), "Lovely Night" (Ronald), "Philosophy" (Emmel), "My Pretty Jane" (Bishop), "Cuckoo" (Lehmann), "Zatsvetiet Cheriomucha" ("When Cherries Blossom") (Glinka), "Solovay" ("Nightingale") (Alabieff).

Ada Lillian Gordon was at the piano.

Klibansky Studio Notes

Francis Humphrey, baritone, has been engaged as soloist for the West End Presbyterian Church, and Felice de Gregorio, baritone, as substitute at the Broadway Presbyterian Church, New York City.

The Stamford Yacht Club has engaged Mr. Klibansky to give concerts during the summer months. The first will take place July 17, and the following artist-pupils will sing: Betsy Lane Shepherd, Gilbert Wilson and Felice de Gregorio.

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Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guiomar Novak, Johanna Gadski, Joan Manen, Carl Friedberg and Percy Grainger.
 During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

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Commencement Exercises of the
Ganapol School of Musical Art

The Ganapol School of Musical Art, of Detroit, Mich., held its commencement exercises Friday evening, June 22, at Ganapol Music Hall. On this occasion a program of considerable merit was given by Claire Cornwall Burch, pianist; Harry Farberman, violinist, and Grace Marcia Lewis, soprano. Boris L. Ganapol, president of the school, delivered the principal address, his subject being "Can a Musical Nature Be Developed." Following are extracts taken from the address:

While it is true that human beings are sensitive to music, this does not mean that all that is necessary in the culture of art is frequent attendance at concerts. Knowledge and knowledge alone will immensely increase the permanent benefits to be derived from music. Those few who are always advancing the cause of music are the ones who at one time or another pursued this knowledge at certain periods of their lives. The longing to promote the cause depends on what they themselves think of it. The more one thinks of art, the more he will work for it; the more one thinks art can give him, the more he will give of himself to it. It also depends what he is willing to make of it, though he does not need to define its meaning.

Had not a Beethoven, a Tolstoy, had the regard they had, they could not have achieved to that height. All human beings are stirred by the strains of music, but not all think alike of music, not all alike are willing to make the same sacrifices. Of course this is not the only consideration to become an artist, he must have tools to work with, he must possess the talent. When we speak of talent, we use the word in its widest meaning, that is the totality of qualities.

The teacher must be able and willing to give a real and true analysis of vocational demands with reference to the desirable personal qualities, as the average young boy and girl is apt to see only superficially the traits of certain careers. Here I will say a word to the parents. Just as you parents are eager to procure the services of capable teachers, so we teachers are eager to procure properly prepared students. We ask that you send us pupils brought up to a love of culture, a love for music, disciplined to the overcoming of obstacles—and with the respect for the word of the teacher, without which no success can be realized. Thank God, that period has passed, when parents whose sons and daughters were too stupid for any other occupation were placed in the hands of a music teacher to fit them for the musical profession.

The Ganapol School of Musical Art has closed a most successful season and is looking forward to an equally good season of 1917-18. The following program was given at the graduation exercises: "Tambourin" (Rameau-Godowsky), barcarolle (Rachmaninoff), polonaise (MacDowell), Claire Cornwall Burch; concerto in D (Nardini), Harry Farberman; "Si tu m'ami" (Pergolesi), "A des Oiseaux" (Hue), "My Pretty Jane" (Bishop), "Solovay" (Nightingale) (Alabi:eff), Grace Marcia Lewis; address, "Can a Musical Nature Be Developed?" Boris L. Ganapol; presentation of diplomas.

Following is the class of 1916-17: Post-graduate from the piano department under Mrs. Boris L. Ganapol, teacher, Grace L. Barber.

Those receiving performers' and teachers' diplomas from the piano department were: Pauline Turner, Vera Schoof, Thelma Fleming, Margaret Elliott and Harry Matlock, from the class of Mrs. Boris L. Ganapol, and Cecile Ouellette and Mildred Meyers, from the class of Mr. Frederick Boothroyd; Miss Florence de Vallon Whiteley, from the violin department from the class of Hildegard Brandegee.

Those receiving teachers' certificates from the piano department were: Dorothy Pettibone, Minnie Hirshman, Cecile Zuschnitt, Kathleen Marie Butler, Maud C. Stanley, Myrtle Vollmer, from the class of Mrs. Boris L. Ganapol, and from the vocal department were: Lydia Frost, Eva G. Senn, Maude L. Jungbaecker and Blanche L. Taylor, from the class of Boris L. Ganapol.

Byril Rubinstein Entitled to Go Far

"He is clearly in possession of the gift and entitled to go far," is Frederick Donaghey's comment on Byril Rubinstein. The young pianist played in Chicago last season, and this tribute by the well known critic of the Tribune of that city was typical of the views expressed by the musical fraternity as a whole. That he played with uncommon beauty of tone seemed to be generally conceded. The Chicago Journal said:

He would seem to have been sent into the world for the purpose of playing everything that was ever written for the piano. He has a natural technical equipment that rejoices in difficulties and makes light of them all. Up to the present time, he, Josef Hofmann and Leopold Godowsky are the only pianists that have ventured to play any of the Godowsky transcriptions of the Strauss waltzes. Rubinstein included the "Künsterleben" on his program yesterday. Brilliant a keyboard gymnast as he is, he does not stop with technic. He has other qualities that bespeak the real artist.

In the Chicago Evening American appeared:

Young Rubinstein's gifts are those of a remarkable piano temperament. His impetuous spirit chafes audibly under the bondage of the classic. It is with the unloosing of technical war charges in the romantic school that the young and brilliant pianist is at his best. His tone is gloriously full and ringing, and the audacity of his sweeping vision has full sway.

Byril Rubinstein's New York successes are well remembered. On several occasions the pianist played in Aeolian Hall, his most notable appearance, perhaps, being that on which he had the assistance of a string quartet for a special performance of the Bach D minor clavier concerto. The program was a varied one, but this unique feature made a special impression.

Housework to Be Summer
 Diversion of Marcia van Dresser

When Marcia van Dresser was asked recently what form of diversion she would take this summer, she replied, "Housework." The Chicago Opera soprano intends to fulfill the promise and has already planned to spend a large part of the warm weather in a bungalow at Seal Harbor, Me. Save for a few mountain climbing trips with Gertrude Norman, Miss van Dresser will devote herself to the simple care of the premises, not forgetting her vocal practice and preparation for her fall tours.

On the theory that domestic duties comprise woman's natural occupation, Miss van Dresser is glad to get back to nature in surroundings and work as well. She will be happy in contemplation of a season devoted in full to the concert stage; for several seasons opera has prevented her from appearing widely and many attractive engagements have had to be missed. Tours through the South and West are already arranged and their preparation entails the

presence of an accompanist at Seal Harbor, with whom Miss van Dresser will spend long hours of practice.

During the season 1916-1917 were numbered among her engagements recitals in Philadelphia; at Jordan Hall, Boston; Aeolian Hall, New York; five concerts in Chicago; appearances with the Boston Symphony, New York Symphony and Holland Symphony orchestras; at the Authors' League dinner, Delmonico's; Columbia University, Bryn Mawr and the New Amsterdam Theatre.

Carl J. Simonis' Interesting Work

During the past season a very important branch of music in New York has been steadily improving under the direction of Carl J. Simonis. This has reference to the orchestras in connection with the Y. M. C. A. Last season there were fourteen concerts given by the young musicians of these orchestras, and although they have not as yet attained a perfection which permits the playing of symphonies, still Mr. Simonis has endeavored to have always the best music, and to work for ever better standards among the members. The young men have been quick to respond, giving the movement their enthusiastic support, and ever widening the circle of good it is accomplishing. Not only its artistic but its educational advantages are being felt to a marked degree. A letter from Edward C. Baldwin, secretary of the Young Men's Institute of the New York Y. M. C. A., reads in part:

Carl J. Simonis has had charge of the Institute Orchestra during the season of 1916-1917 and has produced results worthy of commendation. Four concerts have been given and the season as a whole has been one of the most successful which the orchestra has enjoyed.

Mr. Simonis is a citizen of the United States, having been here for the past five years, and previous to that time he achieved marked success as a conductor of musical comedy in various European music centers. He will be in New York during the summer, and will be available as a conductor of orchestras or bands on several days each week.

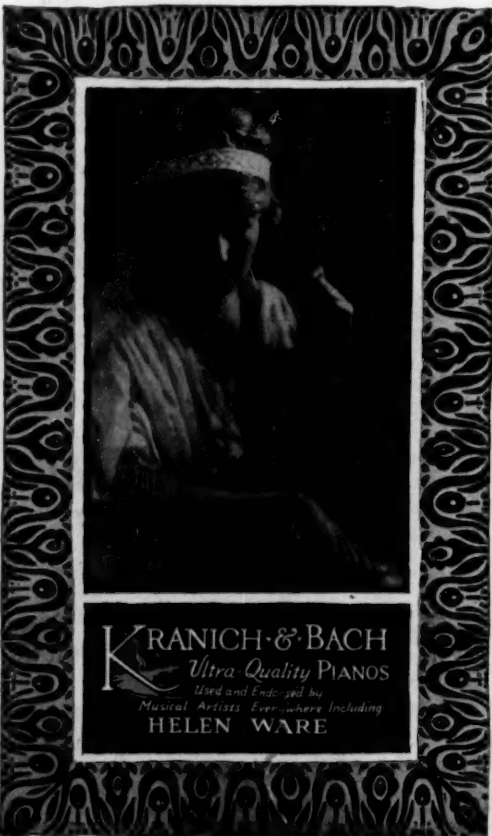
Mildred Langworthy Re-engaged at Cox College

Mildred Langworthy, soprano, has been re-engaged at Cox College, Atlanta, Ga., as dean of the voice department. She expects that her classes will be very full next season at the school, yet she will be available for concert work. Her new contract with Cox College gives her that privilege. Miss Langworthy is preparing three programs for next season, miscellaneous, "Bird Songs" and American composers.

Many of this distinguished instructor's pupils have recently appeared in the South. Addie Belle Gary sang with great success in Nashville, Tenn., and Washington, D. C. Sara Sims, contralto, is singing in the Methodist Church, Madison, Ga. Mary Lee Hampton, of Tampa, Fla., sang on June 24 "O Divine Redeemer" at the West End Christian Church, Atlanta, Ga. Effie Louise Walker sang at a private home musicale at Inman Park, June 25.

Eleanor Spencer to Teach During Summer

Eleanor Spencer has decided to make New York her headquarters for teaching this summer. From present indications, her class for advanced students in piano, already announced, will be a large one and keep the pianist very busy until September. A number of teachers from the Middle West will avail themselves of the opportunity to coach with Miss Spencer. In September she will take a deserved rest in the Berkshire Hills, preparatory to an active 1917-18 concert season.



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OLIVE NEVIN.

Olive Nevin's Singing Adds to Interest of Wellesley College Commencement Week

Olive Nevin, soprano, reveled in old associations and just naturally renewing popularity among Wellesley College students and alumnae during the recent commencement week. Three special formal appearances called up memories to the older girls of the days when Olive Nevin was "ring leader" in musical doings there and caused those of later classes to point with pride to the distinguished singer, of whom her alma mater well may be proud for her talents and achievements.

She was soloist Baccalaureate Sunday with the choir which she formerly led; gave a recital program before members of her society, Phi Sigma; (Katherine Davis, who is studying for her degree of M. A. at Wellesley and who has attracted notice because of her compositions, accompanied Miss Nevin); and at the alumnae luncheon she sang a topical song (Olive Nevin is a versatile entertainer), "It's a Fine Thing to Dig a Garden," quite in keeping with the spirit of the times. In the vernacular, "it quite brought down the house"; only the "house" in this instance was a big tent on the campus.

De Coppel and the Flonzaleys

Impersonal musical excellence was the high aim of the late Edward J. de Coppel when he organized the Flonzaley Quartet, and that idea is the one uppermost in the minds of the musicians themselves throughout their years of association. Not individual distinction, but a body of four musicians serving essentially as one—that has always been their consistent purpose. "The deliberation, patience and devotion with which Mr. de Coppel built up the Flonzaley Quartet," wrote Daniel Gregory Mason recently, "were in striking contrast to the careless facility with which so many musical undertakings are conceived, neglected and abandoned, and were in the best sense of the word artistic. The pride with which he always spoke of 'our artists' was justified most of all by the fact that he, too, was an artist; the Flonzaley Quartet was his work of art. He never supposed, as do those who aspire to be patrons of art, less for the sake of the art than for that of the patronage, that he could create what he was after by the simple process of signing checks. His method was that of all genuine art; indefatigable experiment, proceeding by trial and error, requiring endless thought, and extending through a long series of years."

Mr. de Coppel's musical activities covered a period of thirty years, and of this he kept a painstaking record. In a series of books compiled in his own hand are set down the details of 1,054 musical gatherings for which he was sponsor, from October 21, 1886, to April 21, 1916. In another book the list of works performed are classified according to composers, and they serve as a catalogue of string quartet literature, classical and modern, with a large representation of trios, duos and piano quartets and quintets. As one turns the pages of these books one finds countless reminders of delightful evenings spent at the De Coppel homes in New York and Lausanne.

A Close of Season Triumph for Christine Miller

With a record of over 100 concert engagements filled during the past season, Christine Miller's most recent triumphs are all the more remarkable in that her voice shows not the slightest trace of fatigue, or in fact any visible sign that this popular contralto has traveled thousands of miles in order to convey her musical message to audiences in every State of the Union.

Upon the occasion of a recent engagement in Wilkes-Barre, Pa., W. E. Woodruff, one of the foremost musical critics in the State of Pennsylvania, commented upon this phenomenon and advanced several very interesting reasons for the invariable "fitness" of Christine Miller. Portions of his article, which appeared in the Wilkes-Barre Record of June 8, are herewith appended:

It seems astonishing, at the end of a season that has kept her pretty constantly on the go, that Miss Miller should have preserved her voice so ample in its volume and so fresh and vital in its quality. Not only is her correct placement and intelligent conservation to be credited for this, but Miss Miller's devotion to her music régime, which makes hours, diet and all else conform. This may not be an

essential fact in a recital report, but it is hardly out of place, ever, to inform the ambitious that music is a jealous mistress, and will not tolerate a divided allegiance.

The voice of the singer is broader, more rich in color and managed with even greater skill than when she was here last. This ought to be the expected thing but it isn't always realized—that one's advancing experience predicated as it does in Miss Miller's case, advancing and ripening artistry. Her rhythmic sense is seen and this of course is a large item in interpretation. Her characterizations are accomplished with generous dramatic spirit. Miss Miller's tone emission and tone spinning were refreshing episodes to the discerning. It would be hard to imagine a tone more vitally and evenly prolonged to full glory or more gracefully flexed in the mezzo di voce. It is well enough to give assurance of a broadened and ripening artistry, but this means that to the casual hearer it brought the thrill of tone, and the subtle emotional value to all alike. The critical judgment was assured, and the less critical was charmed, which double pointed assertion means a summary of a large evening, rich in enjoyment and in recollection.

Miss Miller's stage manner is sui generis, and a model of demeanor and of grace. She has for a considerable time been rated as among the most gifted of all our distinguished singers and her engagements bear this out. But the realization that she is always widening the horizon of achievement means that she is always the student, and forever reaching out for the idea.

Andrea Sarto Spending Summer at Stony Brook, L. I.

Andrea Sarto, bass-baritone, is now at his summer home, Stony Brook, L. I., where he is spending his time swimming, fishing and motoring. Mr. Sarto also is working on some very interesting songs, which he will use on his recital program next season. James O. Boone, his personal representative already has booked this artist for several important engagements next fall and winter, and is now arranging a tour South for Mr. Sarto.

Mildred Dilling at Lake George

Mildred Dilling, the harpist, will pass the summer months at Bolton Landing, Lake George, N. Y. Miss Dilling announces that she will do a little teaching during these months and in the early fall will begin a well booked season. Her first concert on October 16 will be a joint recital at Detroit, Mich., with Claudia Muzio. After that her concerts will keep her in the Middle West for some time.

Carl Friedberg to Donate One-quarter of His Receipts to Red Cross

Carl Friedberg, pianist, who has just finished his third American season, announces that he will give one-quarter of the receipts from his engagements during the season of 1917-1918 to the American Red Cross. Mr. Friedberg states that, aside from his desire to do something for this particular charity, he feels that it affords opportunity for him to indicate in some way his appreciation of the many courtesies which have been extended to him in this country.

The early part of the summer Mr. Friedberg will spend at Seal Harbor, Me., and in August he will leave for the Pacific Coast, to stay until the opening of his concert season in October, when he will appear as soloist with the Philadelphia Orchestra in Philadelphia.

Askin Pupils in Cadman Number

At the commencement exercises of the South Pasadena (Cal.) High School on the evening of June 21, a quartet of the graduation class, Vier and Madeline Brown, Don Wheaton and Morton Gleason presented Charles Wakefield Cadman's "The Awakening of Spring" in a most creditable manner. The contralto, Madeline Brown, won a large round of applause with her solo "The Moon Behind the Cottonwood." Miss Brown has a large voice of splendid range and her interpretation of the solo would have done justice to a much more experienced singer. Miss Brown and Mr. Gleason are pupils of Thomas Askin, the actor-singer.

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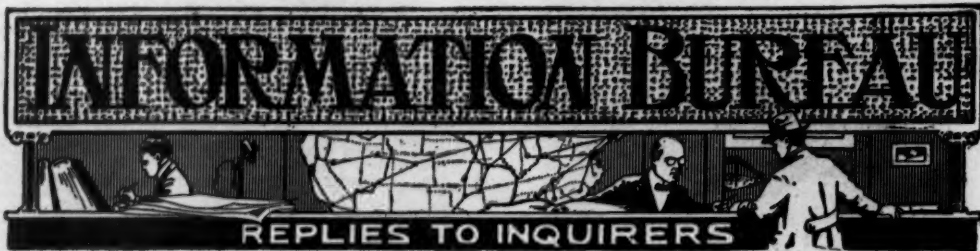
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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

The "Canterbury Pilgrims" Next Winter

"Will you please inform me if the Metropolitan Opera Company will produce 'Canterbury Pilgrims' next winter? Is it true that most of the metropolitan dailies criticised this opera severely when it was first produced in New York?"

The "Canterbury Pilgrims" will be produced next winter at the Metropolitan Opera House. Whenever it was played during the past season it drew audiences that practically filled the house. There was great interest evidenced by the musical public to hear the work of an American composer, and its production was a topic of interest in social and artistic circles where Mr. de Koven's music is so well known and appreciated.

The metropolitan dailies did not criticise the opera severely; on the contrary the notices were complimentary, while discriminating. There was never any claim made that the opera was "grand opera" as that term is generally understood. It was, if one can so express it, a "serious light opera." The music pleased the public and there are many who look forward to hearing it again the coming season.

That Mr. de Koven is one of our best composers goes without saying. He is at work upon another opera. His "Canterbury Pilgrims" is to be taken on the road by a company the formation of which was described in last week's MUSICAL COURIER, page 5.

Mrs. Dean's Librettos

"Will you please send me information regarding the opera librettos by Mrs. Dean? I would like to get them, so please advise me where I will be able to."

Janet Williams Dean's address is Corona, Cal., and if you will write to her she will furnish you all the information you require. The two librettos mentioned have been, as you probably noticed, sent in for the Hinshaw competition, but she will let you know whether she can furnish them or other librettos if required.

Wants Professor Ponce's Address

"I would be thankful if you could give me any information of the whereabouts of Professor Ponce. A lady who was Mr. Ponce's pupil in Mexico City has requested me to find Mr. Ponce's address through you. As far as I know Mr. Ponce has been employed by you, or is employed actually."

The address for which you ask, is Manuel Ponce, San Lazaro, 159, Havana, Cuba.

Who Will Assist Russian Boy?

"Do allow me just a few lines in your most valuable information department. I am a Russian boy, possess a fine baritone voice and my sole ambition is to make a singer some day. The most known teachers of this art who heard me sing, expressed their warmest praises as to the brilliancy, freshness and extraordinary range of my voice, but in spite of all these qualifications I cannot go on with my studies for lack of means, until I am ready to earn a little something with my voice any way. I then thought of appealing for assistance to the music loving readers of your paper; perhaps I could be given help. As far as I am concerned, I would make the greatest sacrifices demanded from me in return, just so I be able to perfect myself in the art so dear to me."

It is with much sympathy for the writer of the above letter, that this inquiry is answered. It does seem unfortunate that anyone with both talent and ambition to work to perfect that talent should not be able to obtain the means for doing so. But there have been so many students asking for assistance in the past—and in most cases receiving it—who have shown so much ingratitude after reaching their goal, that at the present time it is difficult to interest charitably inclined people in prospective artists. Every day one hears from the leading teachers of New York of a pupil who gives the credit of their success to someone from whom they have only had a few lessons, leaving the name of the teacher who has really developed the voice entirely out of mention. In particular, so many singers have done this, that it has become almost a byword. The motives for this state of affairs are varied; some think that this or that teacher can secure engagements for concerts or opera, that this or that teacher has influence with some manager, or a dozen other reasons are given for a change. All this does not serve to encourage teachers to give their services to even very talented pupils, to be ignored, even quarreled with, as the time of public appearances approaches. It is equally true that there are many conscientious singers who appreciate and publicly recognize their teach-

ers. It is, however, always the innocent who suffer for the guilty.

The name and address of this young Russian will be furnished to any one who wishes to talk with him about his future studies with the object of assisting him.

Of the Use of the Breath in Singing

"I read in your department, issue June 14, of someone asking for information regarding the proper use of the breath in singing. I would like to have this person's address if you care to give it."

Any information about the use of the breath in singing is of interest to all singers and teachers. There has been much written on the subject. It might be of interest to readers of the MUSICAL COURIER to send your views on this important question.

The address asked for is Miss I. Langton, 241 Ramona avenue, Sierra Madre, Cal. Her very interesting letter was not published in full, but it was easy to see that she is an intelligent student, one who is "heart and soul" in her work.

What's in a Name?

"Do you think that many musicians assume names that resemble those of people prominent in public work? Do you think that it really helps an unknown musician to call him or herself by the name of a 'star'? I notice the pictures of some of the musical people are in direct imitation of a person higher up in the world of music, which to me shows weakness of belief in their own musical worth."

You know that "imitation" is said to be "the sincerest form of flattery." There are undoubtedly those who feel that to use a name bearing even the slightest resemblance to one well known is going to be of valuable assistance. That such is the case is hardly true; usually it is a hindrance. Necessarily, if the names are identical, or closely resemble each other, there is a comparison that usually affects the lesser musician, when, if an individual name with its own standing had been used, the person would have been judged on merit alone.

There was the case of a tenor who took a name almost identical with one of the most celebrated tenors of the day. Whenever he sang there was always some allusion to the "other man," and as a matter of fact the imitator only lasted part of one season, even finding it difficult to secure engagements from fashionable hostesses—said engagements meaning that he gave his services with the hope of real engagements. This was unfortunate, for hostesses became tired of explaining that he was not the real person, only that his name resembled the celebrated singer.

There are of course amusing repetitions of names of celebrated musicians, but these are accidental real names. There was at one time a conductor of the Boston Symphony Orchestra, William Gericke; his namesake sells shoes in London. Richard Wagner's name is profusely

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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed Information Bureau, Musical Courier 437 Fifth Avenue, New York, N. Y.

displayed in many towns and cities. The other day, in calling on a well known impresario at his hotel, the writer was told he had gone to the country. On surprise being expressed, as there was an appointment, the clerk said, "Oh, no, he is here; but we have two people of the same name in the hotel, and the other one is away."

As regards the pictures of professionals, that is also rather a stupid thing for a beginner to do—copy the attitude of an older person. Some of the musicians have very individual pictures of themselves. Who could ever imitate successfully that characteristic picture of George Dostal? It is really a "trade mark" and attracts the eye at once. There are three musicians, however, whose pictures so closely resemble each other that it is necessary to look at the legend below to be quite sure who is intended. This may be accidental.

At the present time there are more and more of the leading musicians using their own names. The prima donnas of the opera, the tenors and baritones, the successful concert singers, the instrumentalists who cling to their real names are many and would make a long list; all of which goes to prove that it is only necessary to be one's self. Let the young musician cling to the name that belongs to him. Of course there needs to be a certain euphony, but at least do not imitate any one.

Marcella Craft Wins New York Afresh

Marcella Craft's great success at the recent Civic Orchestra concert in New York is described in part in the following excerpts from the New York press:

Marcella Craft, the young American soprano who made her reputation abroad, supplied a large part of last evening's program for the third concert given by the Civic Orchestral Society at St. Nicholas Rink. She sang not only two big arias, from "La Traviata" and "La Bohème," but helped fill in the intermission with "The Red, White and Blue" and "The Star Spangled Banner." Miss Craft was in excellent voice, particularly in the excerpt from Puccini, and aside from an occasional high note she covered herself with glory. Dramatically as well as vocally Miss Craft was a pleasant surprise even to those who are familiar with her work.—New York Evening Mail, June 28, 1917.

Marcella Craft was the star of the third concert by the Civic Orchestral Society at the St. Nicholas Rink last night. She sang the "Ah, fors e lui" from "Traviata" with flexibility, charm and confidence. Her singing of "Mi chiamano Mimi" from "Bohème" was admirable. When she reached "Columbia, the Gem of the Ocean" and "The Star Spangled Banner" of course the audience was her captive.—New York Evening World, June 28, 1917.

It remained for Marcella Craft to triumph over these difficulties, which she did with the "Mi chiamano Mimi" aria from Puccini's "Bohème." She also sang "Ah, fors e lui" from "Traviata" much to the delight of those who really like coloratura singing, but it was the Puccini selection that won for her the fullest share of applause that any soloist at these concerts has yet received.—New York Evening Post, June 28, 1917.

MARCELLA CRAFT WINS AUDIENCE AT CIVIC CONCERT.

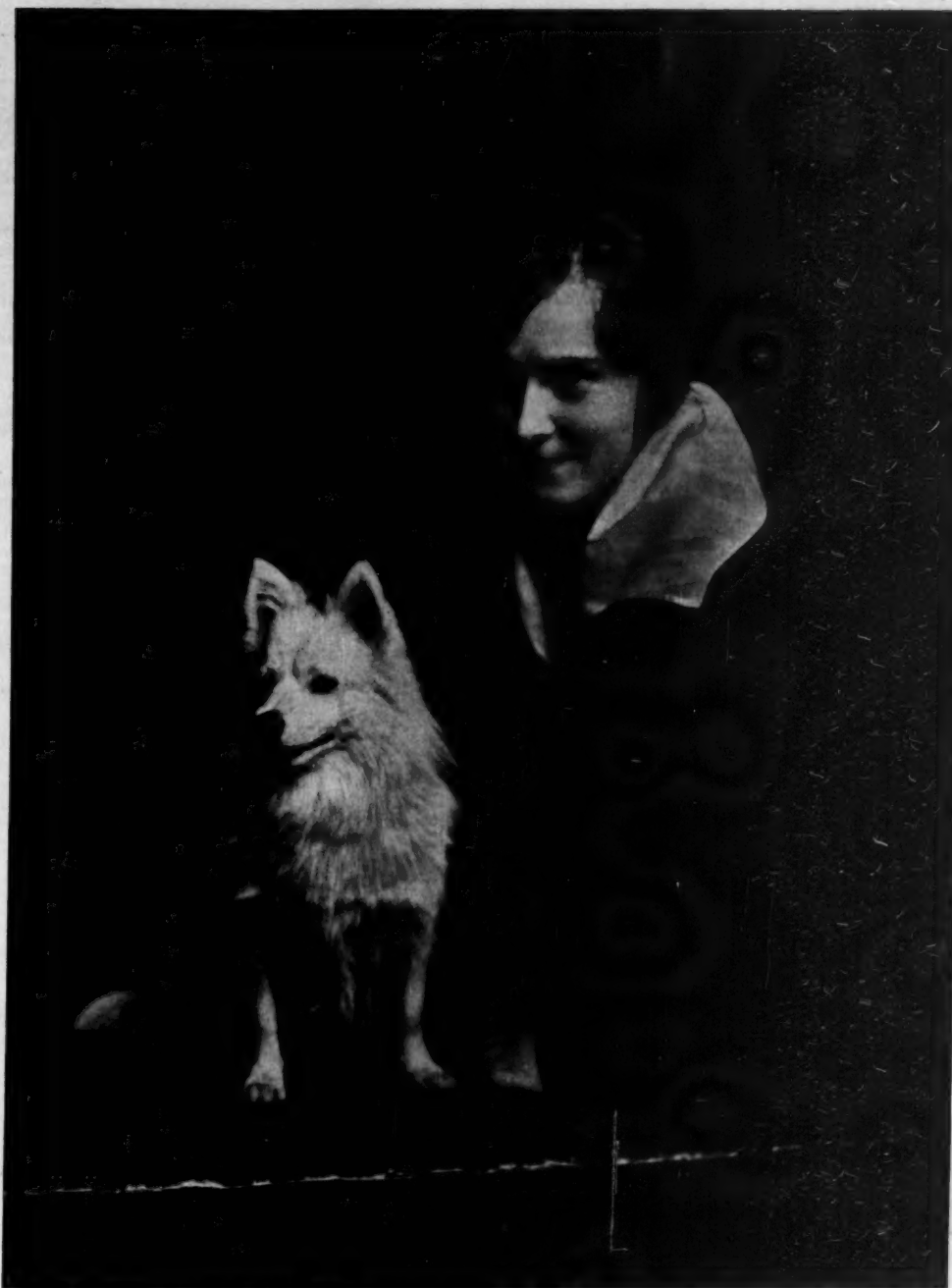
One of the most interesting actresses of contemporary opera, if discriminating persons who have seen her in Europe are to be believed is Marcella Craft. Under a more comprehensive operatic regime New York would have had the chance some time ago to judge for itself this American soprano in the roles in which she is so much esteemed. But, alas for the American who comes knocking at our operatic gates! Man or woman, the American must knock long and loud, and they are wise who do not return to our shores unschooled in the gentle art of manipulating the jimmy.

In the field of song recital Miss Craft has shown herself here an artist of marked individuality and uncommon charm. At the concert of the Civic Orchestral Society in the St. Nicholas Rink last evening she revealed the breadth and authority of her art in a large hall and under conditions not wholly favorable to a soloist. The numerous audience was clearly captivated by the fine and appropriate expression with which she vitalized the thrice familiar airs for soprano from the first acts of "La Traviata" and "La Bohème," and its thunderous applause would have spurred many a singer to add encore after encore.

As singer pure and simple Miss Craft was heard to especial advantage. The roundness and brightness of her tones and a generous measure of technical skill gave pleasure apart from the feeling that imbued her singing. Nor was she insensible to the value of pose and facial expression in a concert singer, though never threatening for a moment to exceed in that delicate matter the limits imposed by discretion and good taste.—New York Globe, June 28, 1917.

Martinelli Arranges a Long Tour

Giovanni Martinelli, the Metropolitan tenor, came to New York last week from his summer home in Sullivan County to arrange various matters regarding his long concert tour next season. This will be the longest tournee in the history of the tenor's concert career in America. It will commence in Denver in October and he will gradually work his way eastward, filling fifteen concert engagements before the opera season opens the middle of November. Mr. Martinelli will sing with orchestra in recital and in concert. He is studying this summer with Emilio Roxas, perfecting his repertoire, especially that of his English songs, which have a prominent part on his programs.



FRANCES NASH, THE BRILLIANT YOUNG AMERICAN PIANIST.

With "Fritzie" at her summer home at Heath Mass. Miss Nash reports that her practice schedule will remain undisturbed and that she is thoroughly engrossed in next season's programs and in studying an additional concerto which she will use at some of her orchestral appearance next season, opening October 18, with a recital at Aeolian Hall, New York.

Oscar Saenger Teaching in Chicago

Oscar Saenger closed his New York season June 30 and is now in Chicago, where he will be guest-teacher at the Chicago College of Music for five weeks, beginning Monday, July 2. After his season there he will spend some time on a ranch in Wyoming, and later take a trip through the West. Before leaving town Mr. Saenger arranged with Jacques Coini to continue as director of his opera classes. These classes will be formed early in the fall. Mr. Saenger will resume teaching at his studio on October 1. All communications should be addressed to his

secretary, L. Lilly, 6 East Eighty-first street, New York City.

Reuben Davies at Naples, Me.

Reuben Davies was a visitor at the MUSICAL COURIER office, New York, recently, en route to Naples, Me., where he will spend his well earned vacation in rest and recreation.

Mr. Davies closed his season at the Texas Woman's College, Fort Worth, Texas, June 2. His activities during the past season were unusually strenuous.

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preceding tone of the phrase. This is the secret of the vital elocution of his phrasing.

Then there are the psychological and emotional sides to his playing. He never plays a piece; he lives it. He gives as much of a dramatic presentation as any actor gives, feeling as he does that music is just as much a definite mode of expression as speech. The fact that two persons rarely could express the emotions they received from music in the same words or thought symbols is no disproof of this idea, but merely goes to show that it is more difficult to give precise expression to emotions in terms of words than in terms of music. Although there is plenty of inner subtlety, there is enough of the objective and masculine in Mr. Powell's playing and interpretations—plenty of fire and vigor. He gives, too, his own message unhampered by personal idiosyncrasies.

In the New York Sun of recent date appeared: "In America we have not a Paderewski or Hofmann, but we have a John Powell and we are glad."

It seems hardly to be a question of comparison as regards John Powell's pianism. In certain European cities John Powell has been received with more recognition than people around whose names there are more glamour and glow in this country. Here is a person who does not desire to—and perhaps could not—play so rapidly as a Godowsky, so loudly as a Rosenthal, so impeccably as a Lhevinne, but whose earnest endeavor is to present the experience of life poignantly and beautifully, offering nourishment to hearts eager and hungry for the inner and deeper things—a gift not inferior to other gifts just mentioned.

Perhaps the potent element in John Powell's successful pianism, is best voiced in the spirit reflected in an impromptu talk made by Mr. Powell at his January 26, Aeolian Hall recital, which ran in practically these terms: "It is not my purpose to astonish—to win admiration—but to have a vision of beauty, which I am sure you yearn for as I do. In all humility, I bring to you, my own people, the best I have to offer, and beg you to do me the honor to share it with me."

Percy Grainger Donates Liberally to the Red Cross Fund

Another recital given by Percy Grainger on Saturday evening, June 30, at Sandanona, Millbrook, the home of Mr. and Mrs. Wing, was a great artistic and financial success. The large music room was filled completely. Mr. Grainger's donation from this recital to the Red Cross amounted to over \$600. His playing aroused unusual enthusiasm, the audience demanding four encores. Kramer's arrangement of "Deep River" was encored, as well as three of Mr. Grainger's own works. Mr. Grainger's next Red Cross benefit recital will take place at the home of Mr. and Mrs. Higginson, Magnolia, Mass.



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MINNEAPOLIS

The music season closed June 6 with a big Red Cross benefit concert at the Auditorium by the Elks Club, assisted by Margaret Woodrow Wilson, soprano. The club never has sung better, and Rhys-Herbert again was the skillful director.

Miss Wilson was received with much enthusiasm, and she graciously responded to numerous encores. She was the guest of Mrs. Horace Lowry, when 300 women greeted her and she endeared herself to every one that she met. Her excellent accompaniments were played by Mrs. Ross David.

Park Concerts

The summer season has opened with better park concerts than in former years. Joseph Sinton directs at Lake Harriet. The other organizations are the First Regiment Band, directed by John Rossier; the Working Boys' Band, by Mr. Heinemann, and a new organization that deserves special commendation, the Daily News Band, directed by J. J. Cason. These forty-five energetic boys have been in training for over a year and now do good work.

R. A.

Manager Reich Back in New York

Emil Reich has returned to New York after a two months' booking and business trip and resumed activities at his offices, 47 West Forty-second street. Mr. Reich an-



EMIL REICH (left) AND PROF. WASHBURN, DEAN OF THE VOCAL DEPARTMENT AT THE WARD-BELMONT SCHOOL, NASHVILLE, TENN.

nounces that besides the Miniature Philharmonic Orchestra he will present during the coming season several new attractions.

The above picture shows Mr. Reich to the left and Prof. Washburn, dean of the vocal department at the Belmont College in Nashville, Tenn.

More Praise for Warren Proctor

Warren Proctor, tenor of the Chicago Opera, on tour with the Minneapolis Symphony Orchestra, was a much enjoyed soloist, which is shown by the following press comment:

Warren Proctor, tenor, delighted a large audience at Herrick Chapel, Friday evening. In the enjoyment of Warren Proctor's singing, the fact that he was once a student of Grinnell College weighed almost as heavily with many as the very evident fact that he is a great artist. He was given a real ovation and his every number heartily encored.—Grinnell (Iowa) Press.

Warren Proctor is a tenor who has surely attained a place with the stars of the musical world. A few people heard him in Chicago but his name is new to the majority. He has a splendid voice and manages it skilfully. It filled the hall with a ringing and mellow tone.—Saina (Kan.) Union.

Warren Proctor, a tenor with the Chicago Opera Company, made a place for himself in the regard of a Hutchinson audience by his singing of "Lohengrin's Narrative." He responded to an encore which was also delightful.—Hutchinson (Kan.) Gazette.

Warren Proctor, tenor, sang admirably, and his tone color is exquisite.—Jeplin (Mo.) Globe.

Seger Conservatory Recital

The closing recital of the season by pupils of the Seger Conservatory of Musical Art was given at Durysa's Hall, New York, on Friday evening, June 22, before a large and enthusiastic audience.

The students who participated were: Helen Drew, Margaret Rigo, Ruth Nelson, Mrs. J. V. Trexler, Frances Cohen, Mrs. Reid Seith, Eleanor Berger and Mildred Kirschbaum.

The program comprised compositions by Ole Oleson, Puccini, Woodman, Weber, Liszt, Gounod, Schumann, Arensky, Chopin and Von Weber.

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THE FRENCH OPERA COMPANY, WHICH GAVE A BRIEF SEASON OF OPERA COMIQUE IN MONTREAL DURING THE WEEK OF JUNE 18.

This picture was taken in the garden of the Ritz-Carlton and shows (1) Antoine de Vally, director; (2) Charles Barreau, stage manager; (3) Romualdo Sapio, conductor; (4) Georges Simondet, (5) Gene d'Agaroff, (6) Castellanos Varillot, (7) Betty Delmo, (8) Alberta Carina, (9) Clementine de Vere, and (10) Artha Williston. Cordial audiences heard "Faust," "Pagliacci," "Cavalleria Rusticana," and "Romeo and Juliet."

LOS ANGELES NOTES

Pupils of Mr. and Mrs. Thilo Becker were heard in recital at the Gamut Club on June 22. A most attractive program was offered and a very high order of merit maintained by those who appeared. Adelaide Gosnell and Isabel Morse played Beethoven's sonata in D for violin and piano, displaying finished technic and musical understanding. This was followed by Halvorsen's "Song of a Maiden" and a Spanish Dance, Granados-Kreisler, played by Florence Georgia Taylor, accompanied by Mrs. Becker. Raymond Schouten followed with MacDowell's "Keltic" sonata of which he gave a well balanced performance.

Grace Wessendorf played two numbers by Cui and Karganoff-Hartmann with much grace. Dorothy Ferguson offered a group from Liszt and Debussy, proving herself to be a pianist of unusual ability. Purcell Mayer, who played Mozart's concerto in A with the Joachim cadenza, possesses undoubted talent. Mary LeGrand was heard in a group from Liszt, Gardiner and Brahms and Dorothy Cranston Hess in the Orientale, Cui, and Polonaise, Wieniawski.

Taken as a whole the impression that remains after this recital is the very unusual finish that was shown by every one of these young players. It is difficult to judge of any artist at a single hearing, but it was a distinct pleasure to hear these well balanced offerings and one could but be aware of the excellent teaching which alone could have made such results possible.

The Woman's Lyric Club under the direction of J. B. Poulin closed its thirteenth season with a successful concert at Trinity Auditorium on June 21. The program was varied and was most excellently presented.

The soloist of the evening was Cecil Fanning, assisted by H. B. Turpin. Mr. Fanning was in good voice and his success was sensational. He sang Wolfgram's "Address" from "Tannhauser," "Ballade" from "L'Africaine," and a set of smaller pieces.

A new trio has been formed which gives promise of some very unusual chamber music next season. The members of this new trio are Theodor Lindberg, violin; Earl Bright, cello; May MacDonald Hope, piano.

Theodor Lindberg appeared in the roles both of conductor and violin soloist at a concert given on the 21st by the Arpi Swedish Male Chorus. The writer regrets that he was unable to be present.

The Woman's Orchestra gave a concert in Blanchard Hall on June 20, at which the local composer was featured. Cadman, assisted by Emma Proter Makinson, was in evidence and naturally overshadowed all of the other local composers (we have the honor to be privileged to call him local now, as he has permanently located here.) "Sunrise," by Clerdois, proved to be a very attractive composition and shows signs of real talent. An "Intermezzo" by Diggle was pretty and popular, but would have seemed more valuable had it not so strongly suggested works by Tschalkowsky, Delibes and others. Schoenfeld's "Indian Legend" was German-American-Indian and simply proves that no composer, not even a great one like Schoenfeld, can

succeed when he steps out of his own natural idiom. Carlotta Comer-Wagner displayed her ability on the piano with Rhene-Baton's symphonic variations, a vehicle so poor that one could not judge of the artist's merit at all. The concert closed with a rousing production of Sousa's "Stars and Stripes Forever." Cadman and Sousa saved the day. The orchestra played splendidly under the masterly direction of Henry Schoenfeld.

Zay Rector Bevitt has closed her Los Angeles studio for the summer and will devote herself during the coming months to much needed rest and recreation. This energetic teacher has come up to Los Angeles from San Diego, which is her home, two days a week throughout the past season, and has found her original ideas of piano teaching successful in their popular appeal. These original ideas have for their basic principle the truism that harmony is the foundation of music, and that the child brain may be most easily reached through the harmonic structure of music. Her plan of attaining this end has been to place before the child compositions so constructed that the harmony is at least as prominent as the melody. This is systematically carried out throughout the method which Mrs. Bevitt has written, and it may be added that this method would be found useful to many advanced pupils whose harmonic training and ear training have been neglected. Mrs. Bevitt will return to her Los Angeles studio next season. F. P.

SAN FRANCISCO'S "OFF SEASON" MUSIC

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When the Summer sun is shinin'
San Francisco is inclinin'
While declinin' vulgar "rag"—
To a real Symphonic jag!
Such a bandin', fiddlin', blowin'—
Such a wealth—and then o'erflowin'
Such a lot of symphonies—a goin'
Must please "Papa" Haydn much.
Orchestras three work like thunder;
Saw out gigues without a blunder—
And on dollars get their clutch.

When the Ides of March are handy
There's a lot of music candy
But the season's then not ended
That is poplar further east
But we're not at all offended
With three baton rows extended—
And with symphonies out of season—
To think contrary were treason—
We've a go per cent feast.

While for Winter we're recruitin'
Lord, there's a lot of flutin'
In tree tops like an "attic" muse
Just hear the trombones blow
And the drummers practice drummin'
And a l' word seems hummin'
With artistic overflow.

Yea, at the very beaches
Scores and scores of local "peaches"
Range from music down to screeches
And the cello's come to stay.
Organized just like no other
One great organist is brother
To the music hungry million
Who will sing or dance cotillion
Till the cows deaf homeward go.

And the picnics ring like battle
With the bass drum's ceaseless rattle
And the citizens all singin' down out the loud church bell
Then Bohemians chant in chorus
And while Heaven is o'er us
This is H-I!

—APOLOGUES FROM D. H. WALKER.

What a "Non-Musical" City Has Accomplished in Two Seasons

Sioux City's Civic Music Committee—by the way, made up with one exception of women—has concluded another concert course, known as the Sioux City Concert Course. This is the second season that such a course has been offered under the auspices of this committee. The concerts were given in the Auditorium, seating capacity 2,400.

In the two seasons Sioux City, Iowa, has been visited by artists well known the world over. Evan Williams, tenor, who substituted for Pasquale Amato, baritone (unable to appear because of illness); Ethel Leginska, pianist (twice); Fritz Kreisler, violinist (twice); Alma Gluck, soprano; New York Symphony Orchestra, Walter Damrosch, conductor; Efrem Zimbalist, violinist; Louise Homer, contralto; Mischa Elman, violinist; Mabel Garrison, soprano; Reinald Werrenrath, baritone; Josef Hofmann, pianist; Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor (two concerts).

The season was on the whole satisfactory throughout. Patrons were delighted. Those who had hesitated to buy season tickets last year already have secured them for the coming season.

With its series of concerts over, the committee wished to be of some help to local talent. The first organization which seemed to be in need was the Sioux City Symphony Orchestra, made up of volunteer players. The orchestra had been struggling for existence and had won little recognition. An offer was made to the conductor, Harold Ryder Harvey, to finance a concert in the Auditorium in the nature of a community sing. The entertainment was given May 7 before an audience of 1,500, the orchestra giving a large part of the program.

The entire financial burden of the course was assumed by the seven members of the committee, who fully expected at least a small deficit for the first season. However, after all expenses were paid, they had \$2,500 to subscribe for Liberty Bonds, so they feel amply repaid for the time and effort put into the course, particularly as Sioux City has hitherto been called non-musical.

Albert Spalding and May Peterson Appear for Red Cross

Albert Spalding, violinist, who has figured so prominently in many Red Cross benefits this season, again donated his services for another benefit given at the home of Mrs. William Barbour, at Rumson, N. J., on Tuesday evening, July 3. The Hon. James M. Beck made an address in which he spoke with great satisfaction of the very commendable patriotic spirit shown by artists who so generously give their services to this important work.

May Peterson, of the Metropolitan Opera Company, also appeared, and the receipts which amounted to considerable over \$1,000 were sufficient to equip fully and send another Red Cross ambulance to France.

Althouse Creates "Veritable Furore"

An artist who scored a very genuine success at the Kansas City music festival was Paul Althouse, who appeared assisted by the Kansas City Orchestra, Carl Busch, conductor. This is what the Kansas City Times and the Kansas City Journal had to say in his praise:

Paul Althouse was the only artist on the program not at some time in his life a resident of Kansas City. And after the audience heard him sing, there was no doubt of its willingness to adopt him as a native son. His voice is the type of tenor that all the world likes—big, robust, opulent of extraordinary range and capable of all shades of dramatic expression.—Kansas City Times.

Paul Althouse created a veritable furore of enthusiasm and scored a success which was spontaneous. He had hardly sung a note before the audience realized that it was listening to one of the great tenors of the day. Before the evening was ended, he had given numerous other demonstrations of the wide range of his artistry. He sang a little group of English ballads in a manner which proved him to be a gifted interpreter.—Kansas City Journal.

D'Arnalle in Demand

Vernon d'Arnalle recently aroused great enthusiasm at a concert given at the home of Mr. and Mrs. Brewster, Mount Kisco.

Mr. d'Arnalle has been engaged as soloist for a number of summer concerts. For the coming fall and winter, his services have been secured for four historical song-recitals at Columbia University, New York. At the Worcester Music Festival, he will sing in Henry Hadley's new cantata. In addition to this, Mr. d'Arnalle has booked a large number of concerts throughout the United States. Wherever he appears he makes numerous friends and creates a deep impression with his brilliant art.

Singer or Musician!

Cecil Fanning tells the following: "I was calling at the office of my California manager, L. E. Behymer, one day this week, and found an elderly lady in his waiting room, who wished to meet me because she had a niece who had a brother's wife whose cousin knew me, etc. After preliminary pleasantries, she remarked: 'Mr. Fanning, I have a nephew in your line, but he's a musician. He plays the banjo!'"

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